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Software Resources for Filmmakers

"Reading scripts, whether from films you have seen or not, or TV shows, is as valuable as reading about writing." - Julian Friedmann, (Literary Agent & Author of 'How To Make Money Scriptwriting')

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BROKEN ARROW

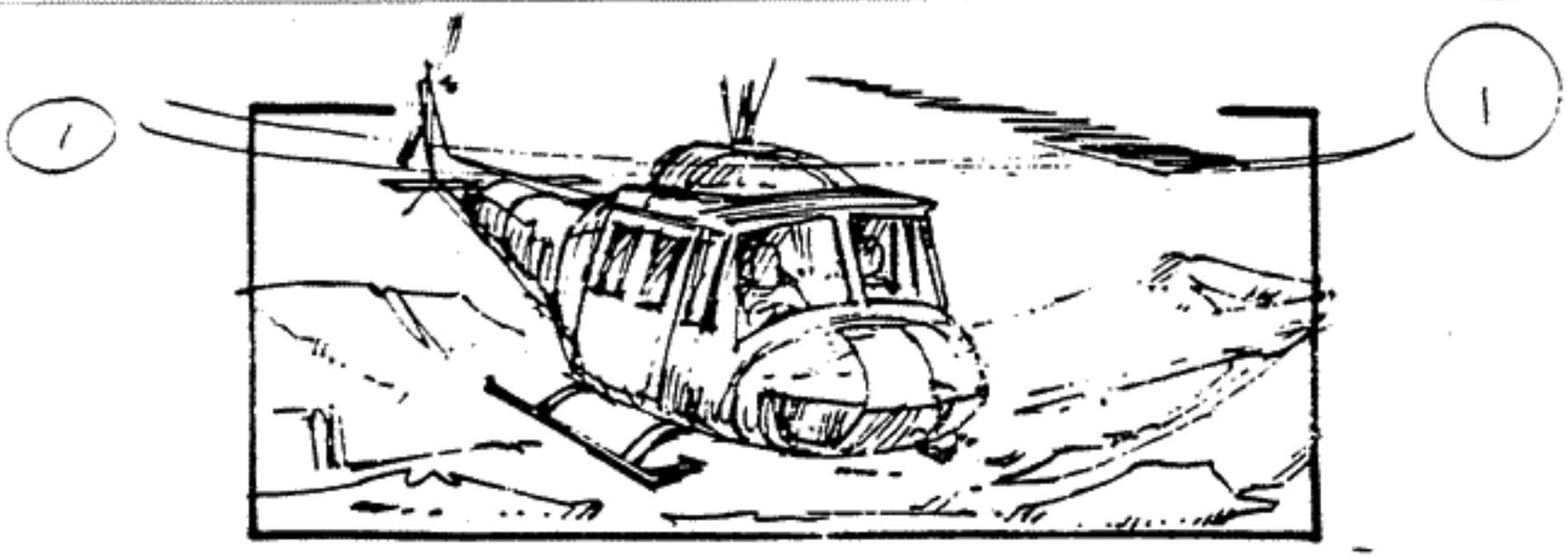
Directed by John Woo
Storyboards by Marty Kline

FINAL TRAIN SEQUENCE
FOR REFERENCE ONLY!

THIS IS NOT A COMPLETE SET
MORE TO FOLLOW

3/30/95

(includes end boards 4/3/95)



(Ext. aerial shot) FS. Camera follows Wilkins' helicopter flying from left to right.

MS. Giles and Hale in the FG on camera right. Wilkins on the left. Wilkins: "I don't know what you're looking for, Major. . ." Hale: "Deak would know that. Maybe . . ." Logically we need to have Wilkins on the left - realistically this might not be the situation i.e. the pilot on the left. (Will have CU for Hale's dialogue.)

Int. Wilkins' helicopter. MS. Wilkins in the FG. (passenger seat) Hale and Giles seated behind him. Hale is looking back and forth between what he sees out the window and the map on his lap. Hale:" They were using maps . . ." Wilkins: "Yes?" Hale: "Then that's the answer. Wilkins looks forward. (We will have a close up on Wilkins and Hale for the dialogue.)

4

2

Aerial shot. WS. Hale's POV. The camera angle starts up high revealing the railroad tracks on the ground. The tracks are old ones, half-covered with weeds.

5

CS. Hale looking down outside the window. Hale:" It's an old spur. Probabl hasn't been used in twenty years."

6

CS Wilkins. "What are you - "

7

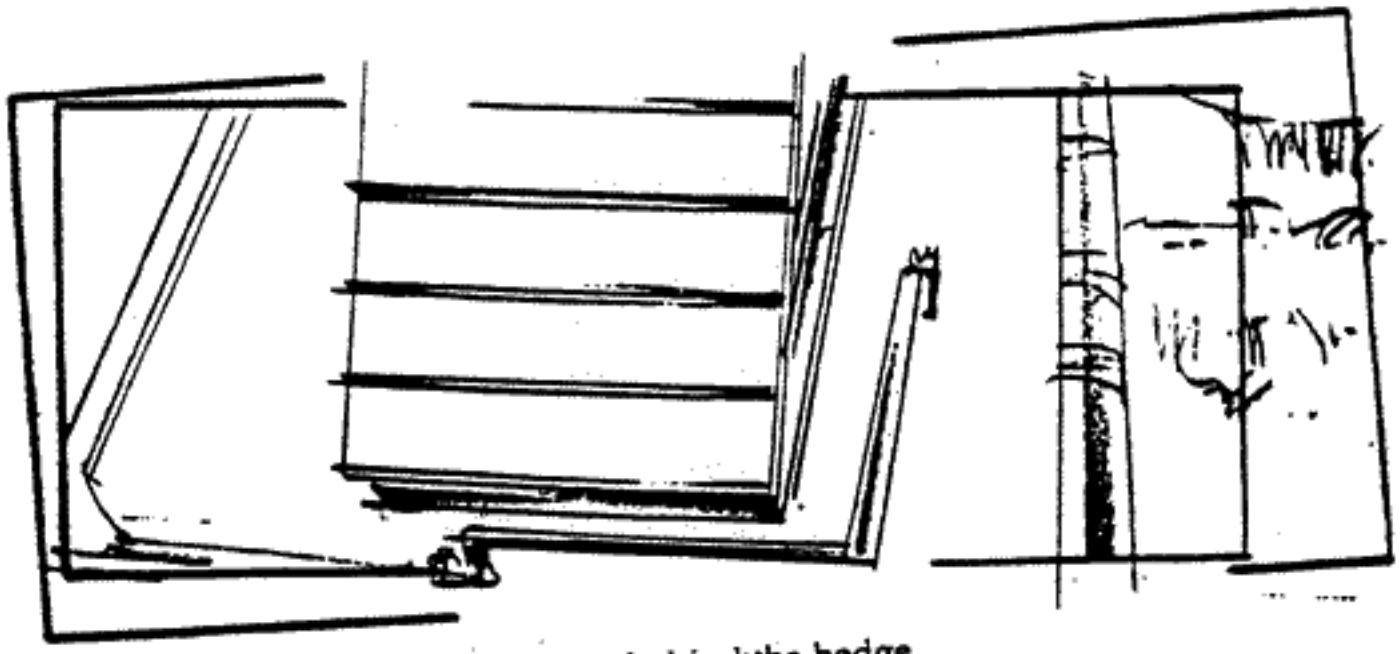
CU Hale: "The nuke isn't on a raft, Colonel. It's on a train."

8

3

CS. Aerial shot. MS. At the top of the nuke box car, Deakins pushes up the hatch door. The camera starts to track to the right.

8a

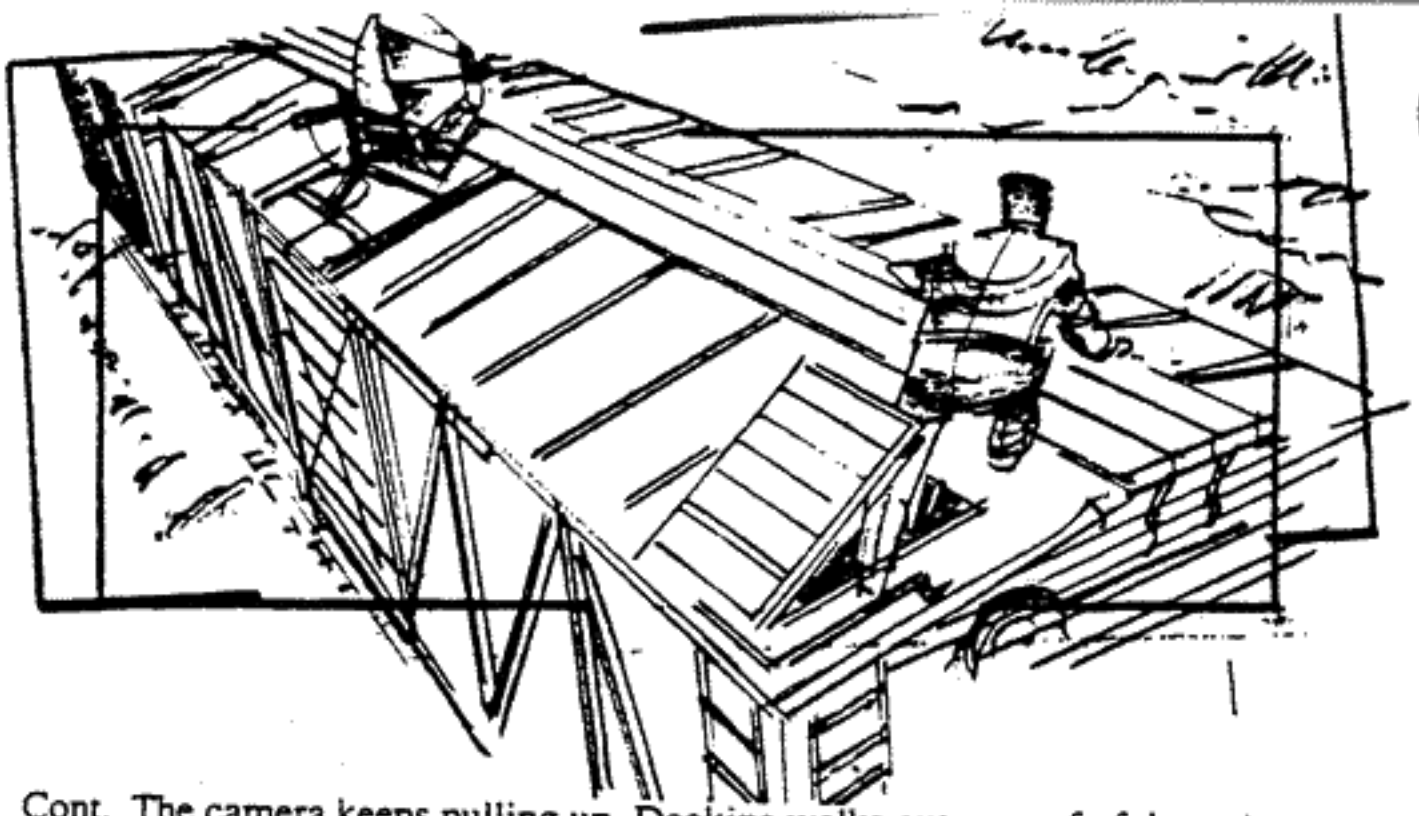


Cont. Camera keeps traveling to behind the hedge.

8b

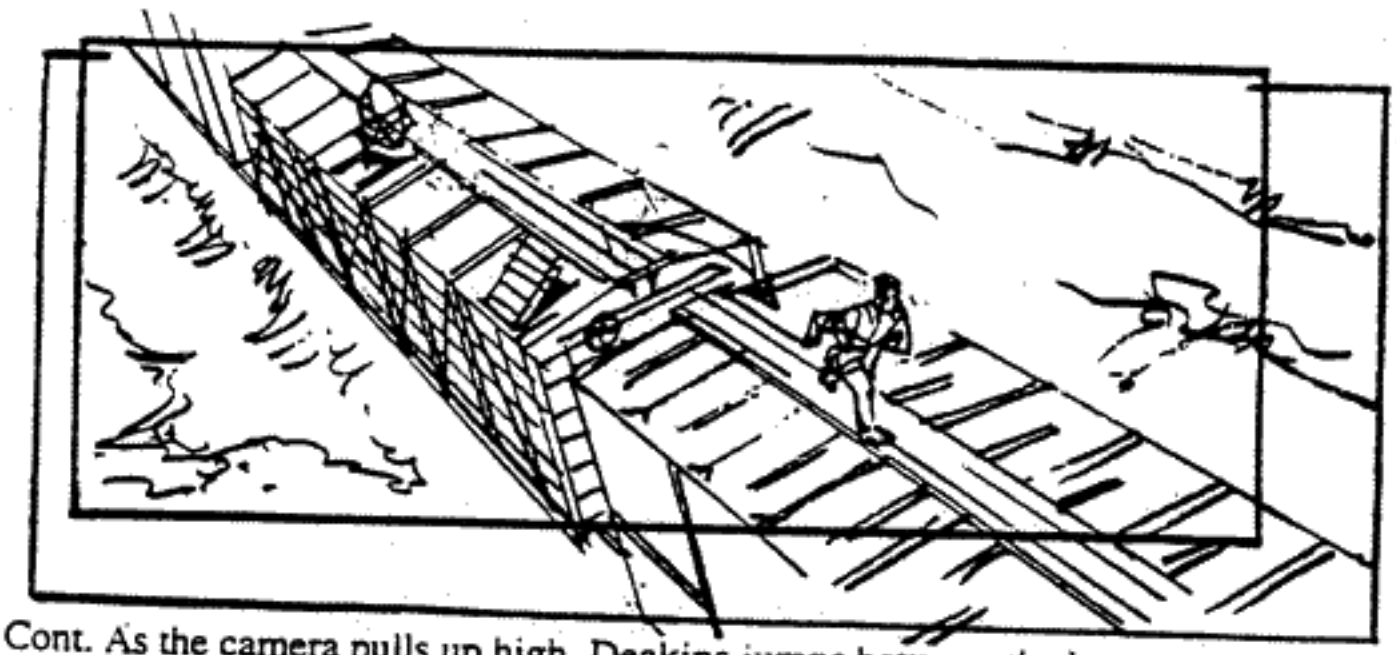
Cont. Camera keeps traveling to the right (switch stunt double) Deakins climbs out of the hatch and the camera booms up and zooms back.

8c



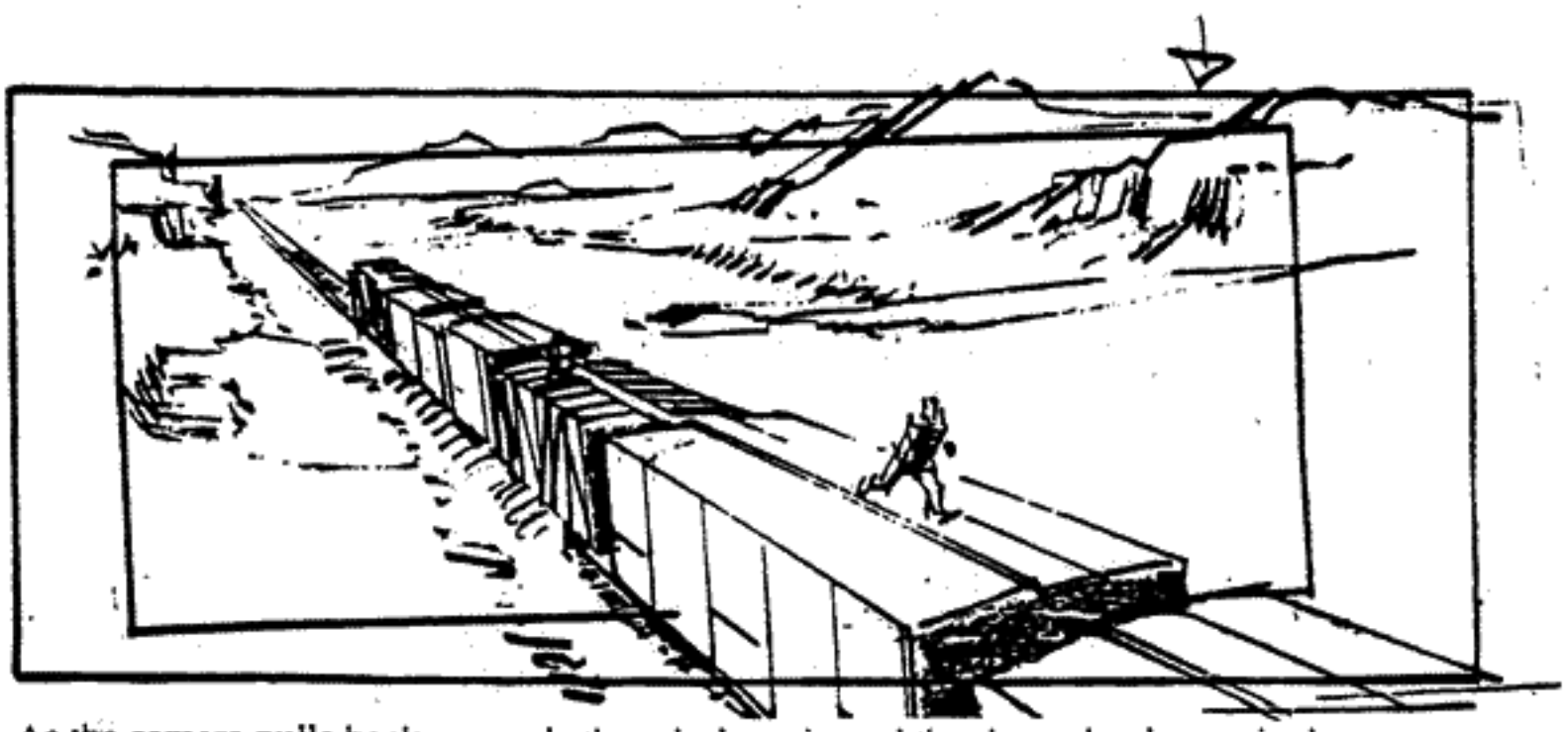
Cont. The camera keeps pulling up, Deakins walks out on roof of the train. Microwave dish sitting on the roof. Deakins walks back towards the back of the train.

8a'



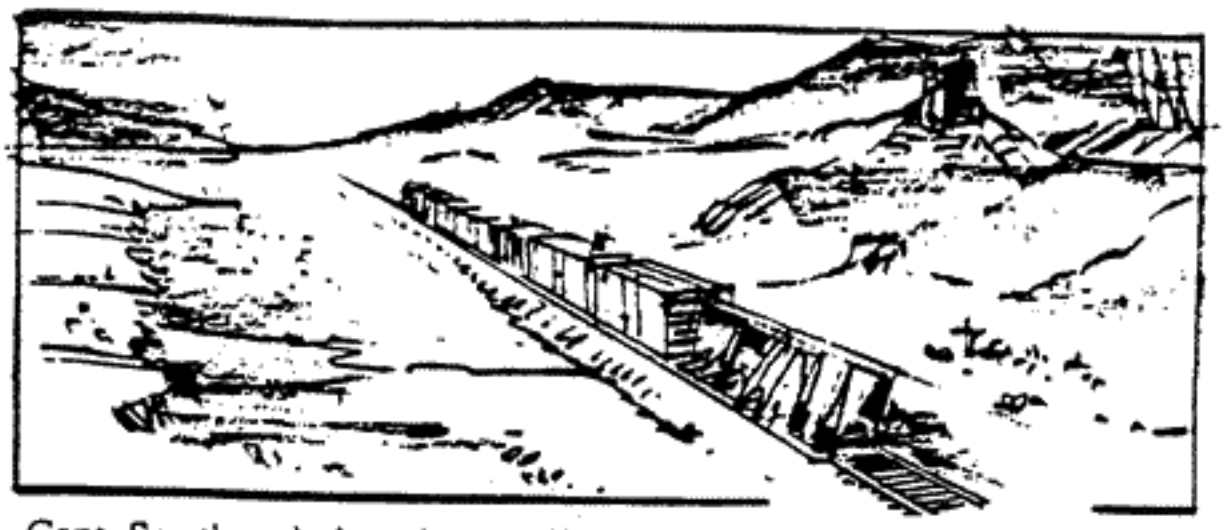
Cont. As the camera pulls up high. Deakins jumps between the box cars and heads towards the back of the train.

8a



As the camera pulls back - reveals the whole train and the desert landscape in the background. Deakins is walking fast.

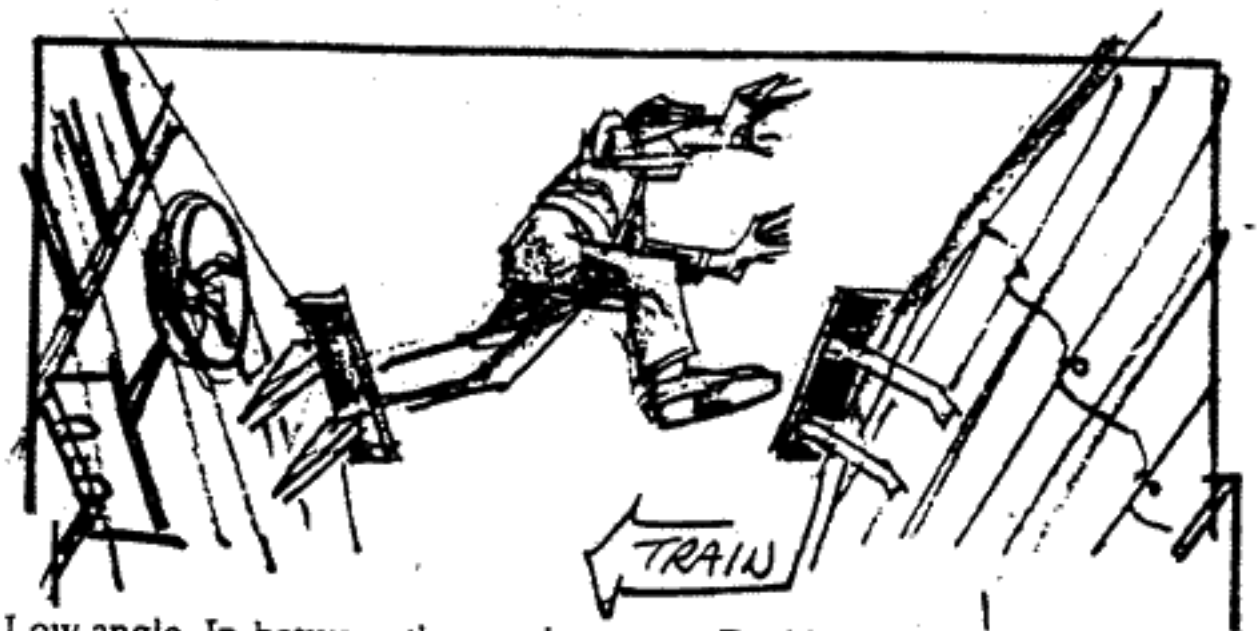
8f



5

Cont. See the whole train traveling through the desert.

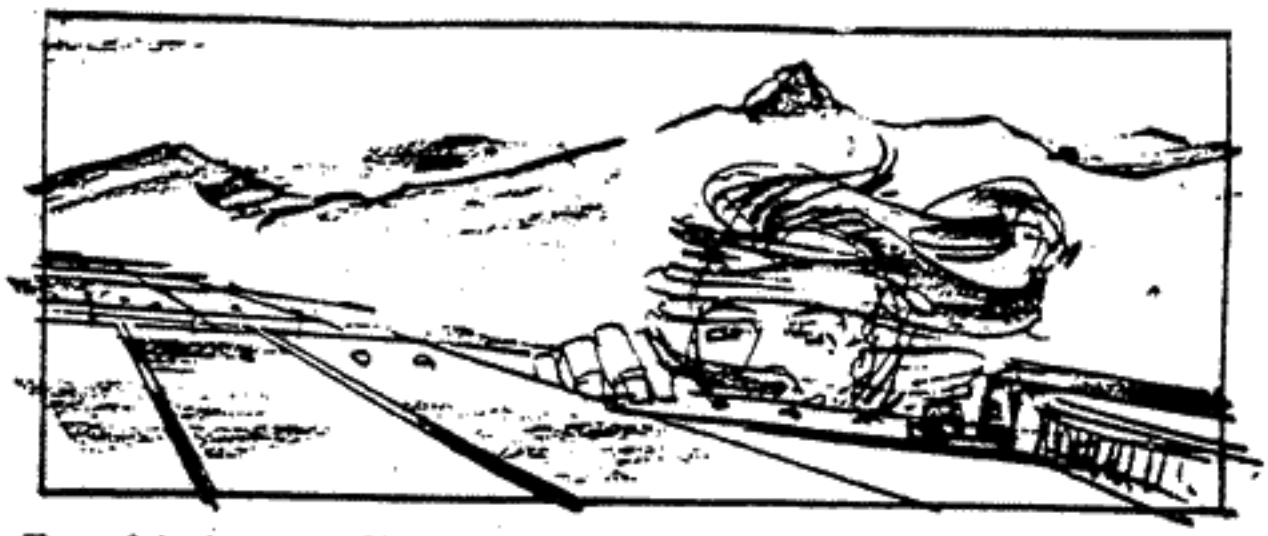
9



Low angle. In-between the two box cars. Deakins jumps from one box car to another. Camera tilts down - to reveal Terry in-between the box cars holding on to a ladder at the side/back of one - hiding.

Terry cautiously climbs up the ladder.

10

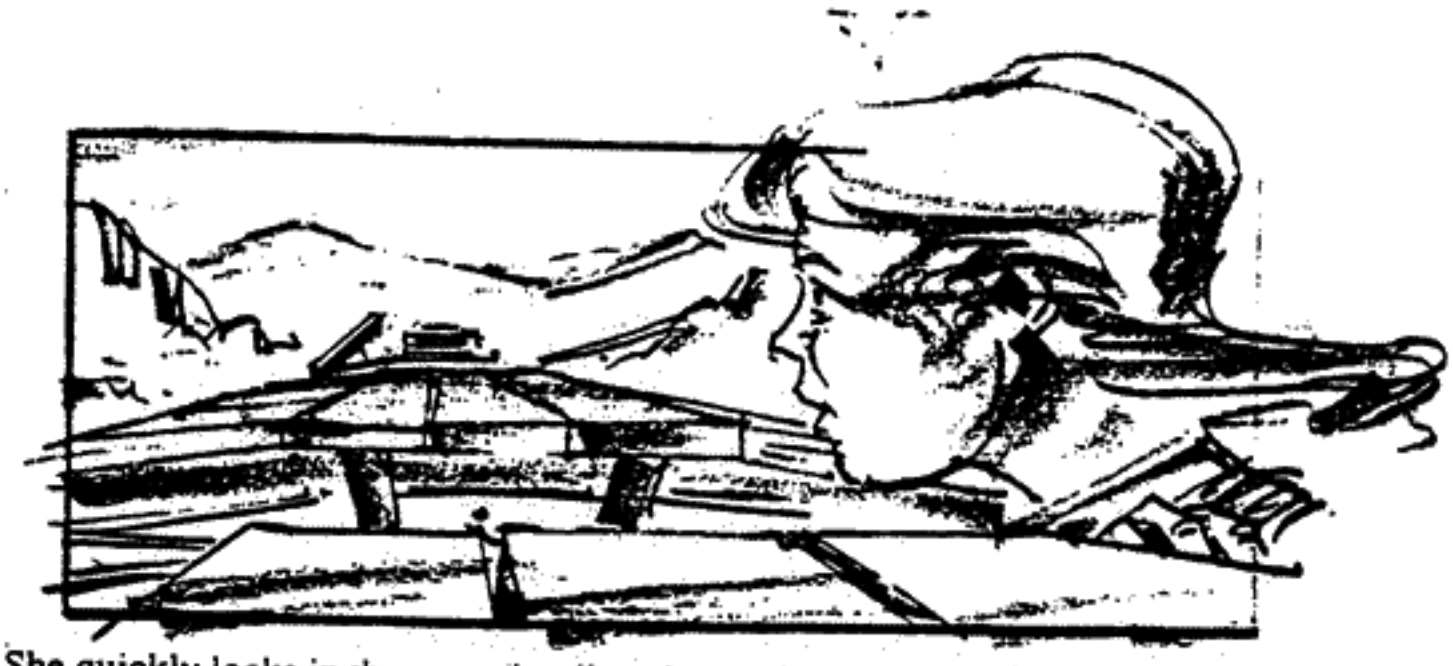


CS. Top of the box car. She peeks over the top and looks forward into the camera.

11

Terry in the FG of camera left. She turns to look behind her. She sees Deakins walking quickly to the back of the train.

12



She quickly looks in the opposite direction and sees where Deakins just came from - the hatch . . . still open.

13

Int. Wilkins helicopter. Wilkins hangs up the radio mike. Wilkins:"Radio's still down. We'll head north, look for a p hone, then look for a train."

14

MS. Giles in the FG. Hale in the BG. Hale: "Go south." Giles: "Salt Lake is north."

15

Hale in the FG and Giles in the BG. Hale: "He's not going to Salt Lake." Giles: "But you said it would be . . . .".

16

CU Hale. Hale: "He planted that. He wanted whoever found it to think . . ."

17

CU Giles looking at Hale as if he is nuts.

18

CU Wilkins looking at Hale as if he is nuts.

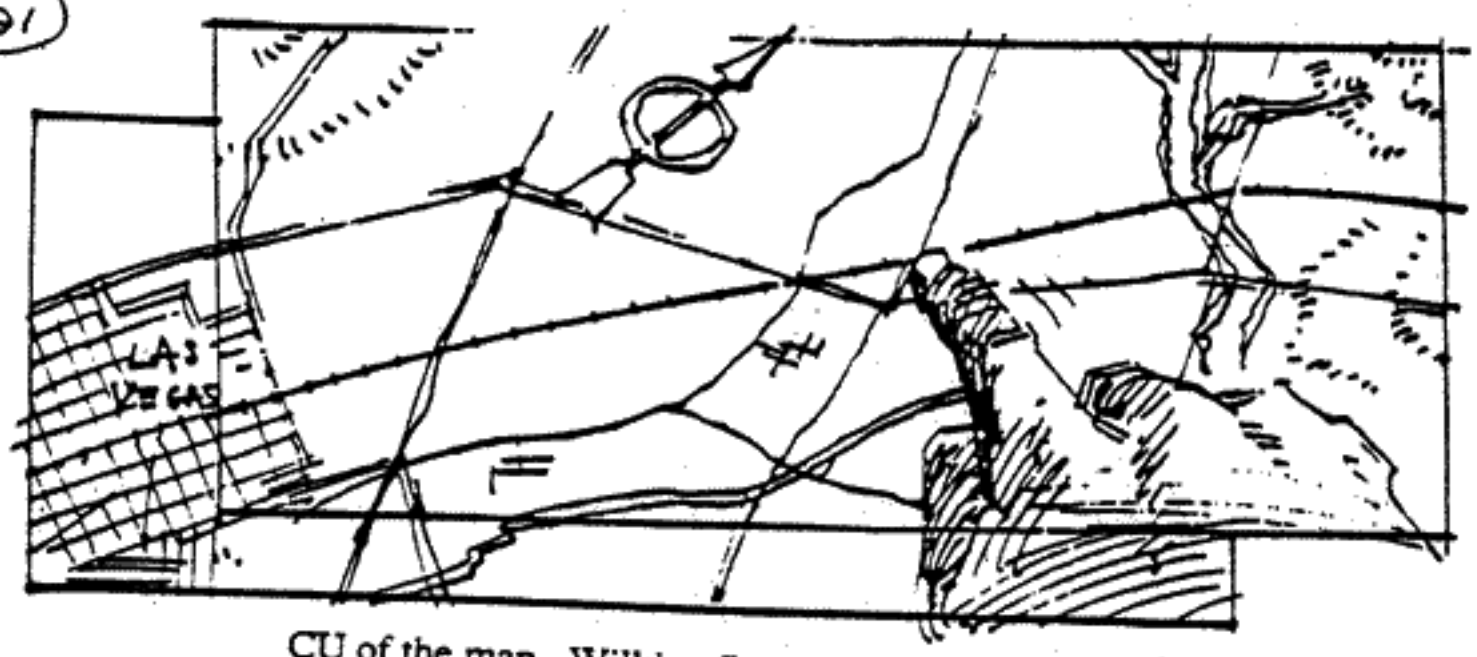
19

CU of Hale: "It's a boxing term. When . . ."

20

MS. Giles on camera right. Giles in the FG. Wilkins opens the map. Wilkins: "What's south of here?"

21

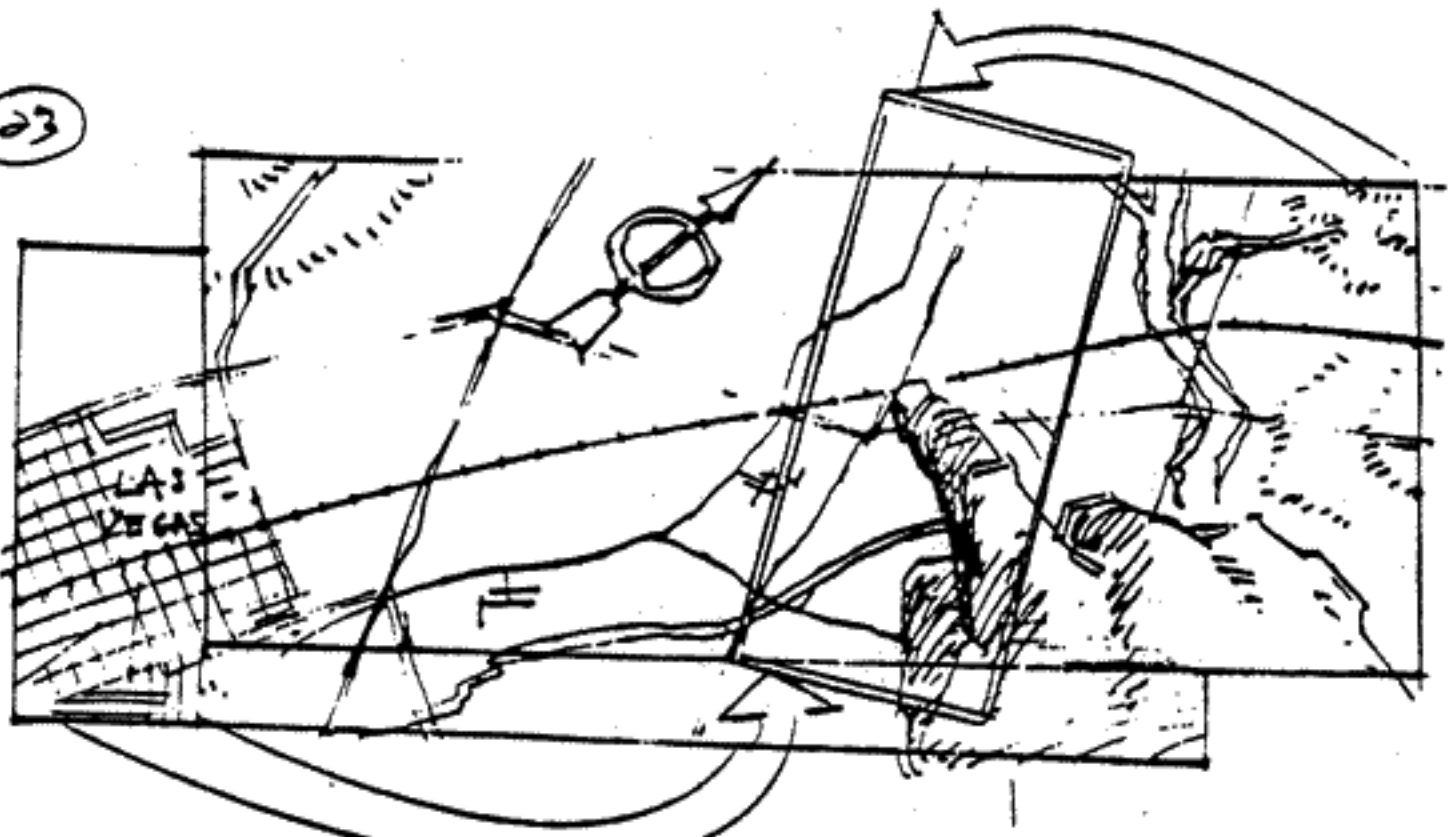


CU of the map. Wilkins finger follows the train line on the map.

22.

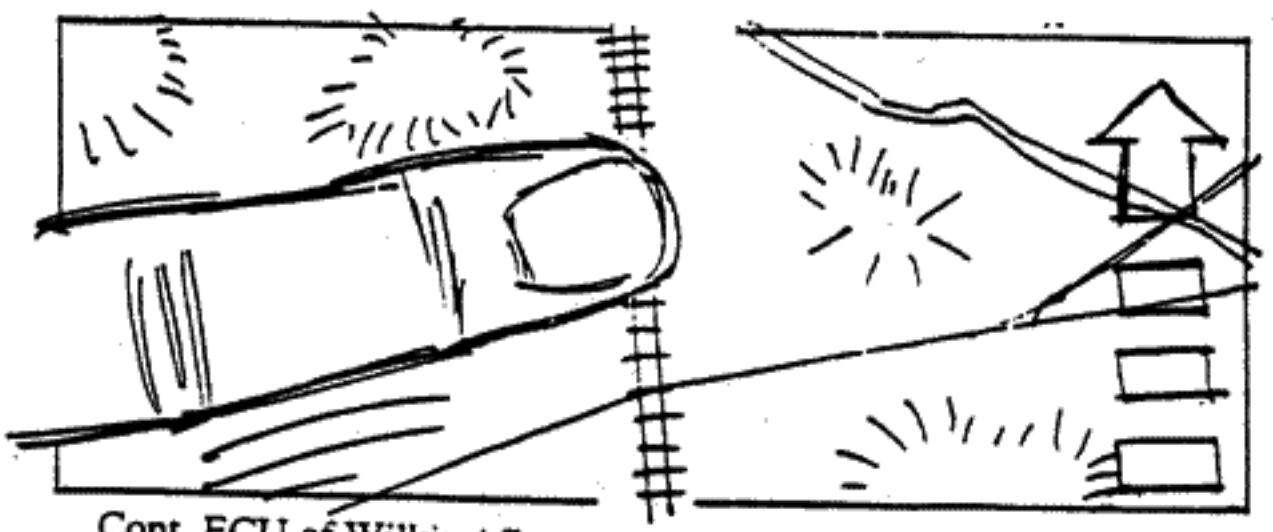
MS. Giles in the FG. Hale: "No. Not Vegas. What the hell is there it blow up in Vegas? Giles: "The President."

23



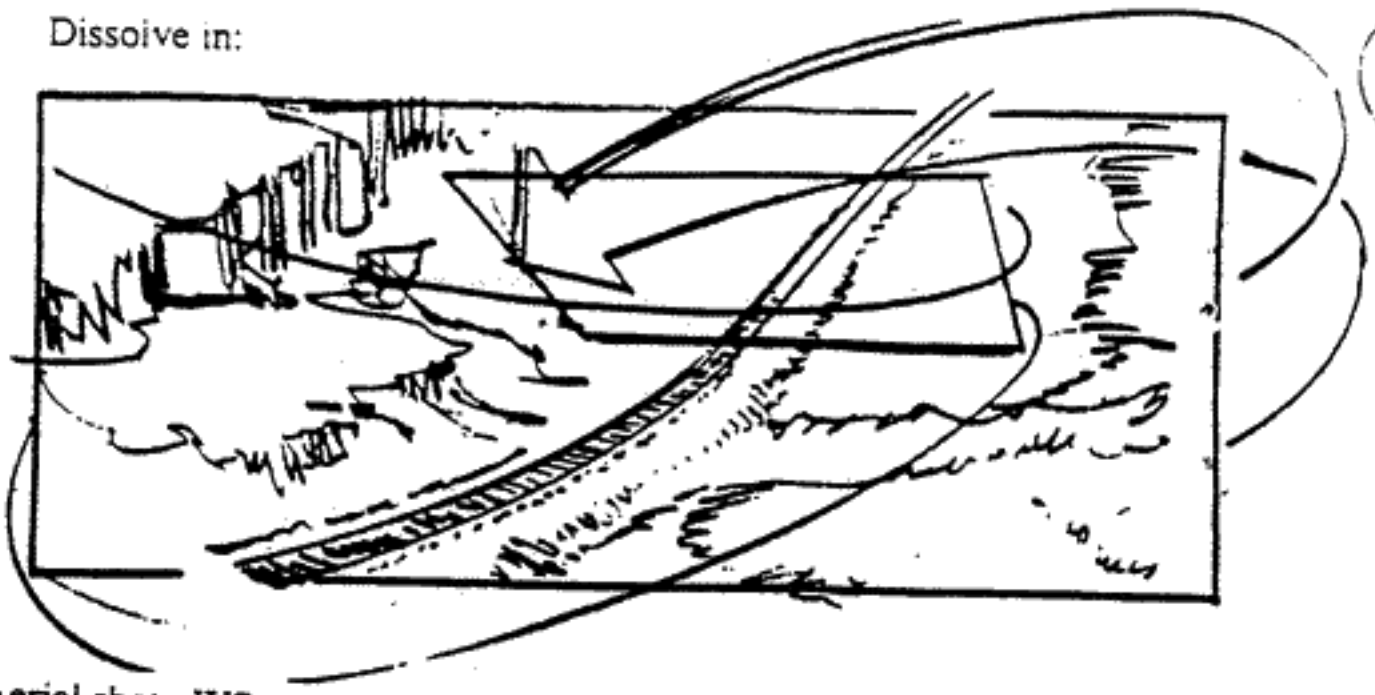
CS of Wilkins' finger moving on the map in the direction of Vegas. Camera pushing in to . . . ECU.

23a

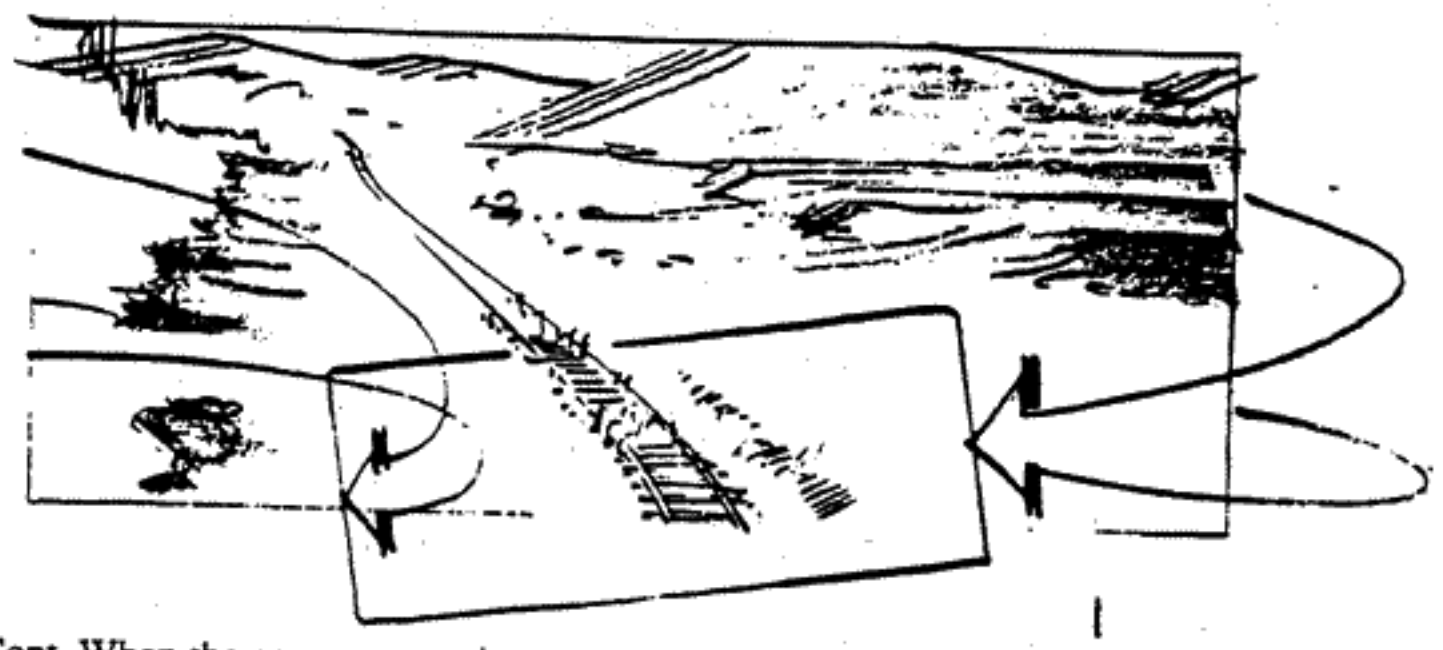


Cont. ECU of Wilkins' finger stopping on the track line. Dissolve.

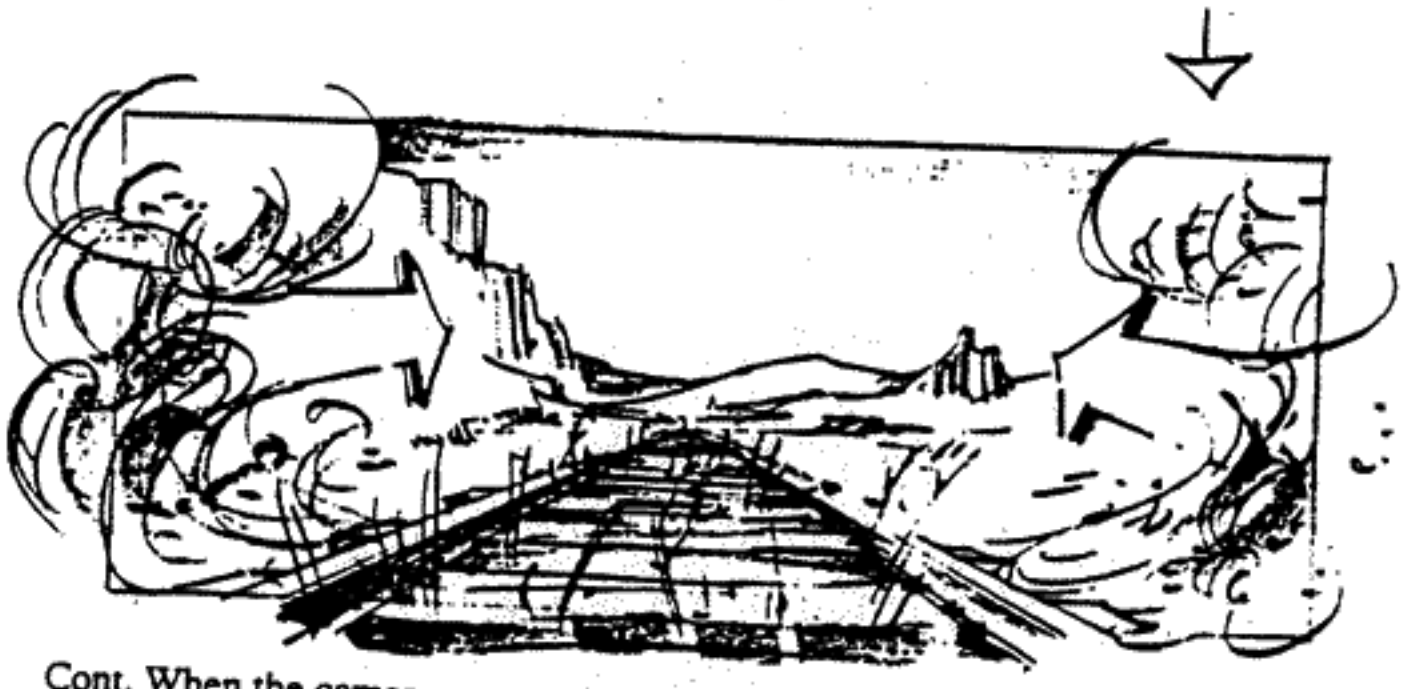
Dissolve in:



Aerial shot. WS. Camera heading down the track makes a 180 degree turn and then goes in the other direction.

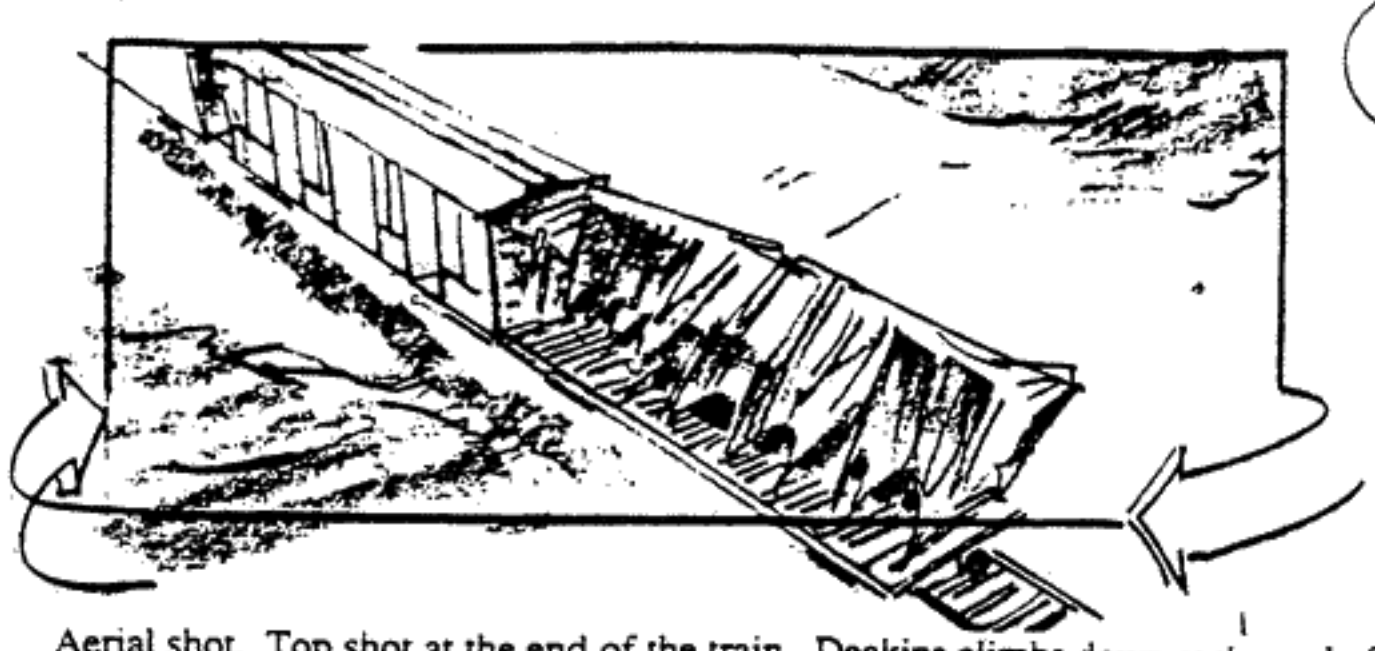


Cont. When the camera turns it moves forward and booms down towards the track.



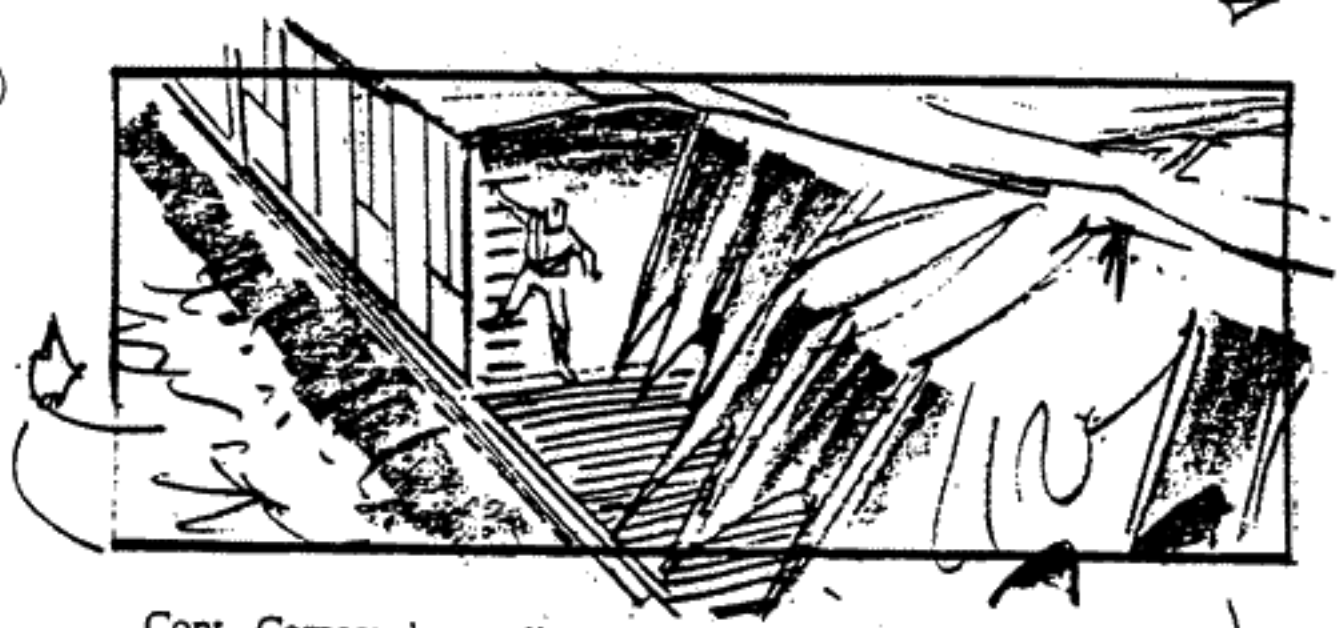
Cont. When the camera moves down really close to the tracks dust billows - energizing. The speed picks up.

25



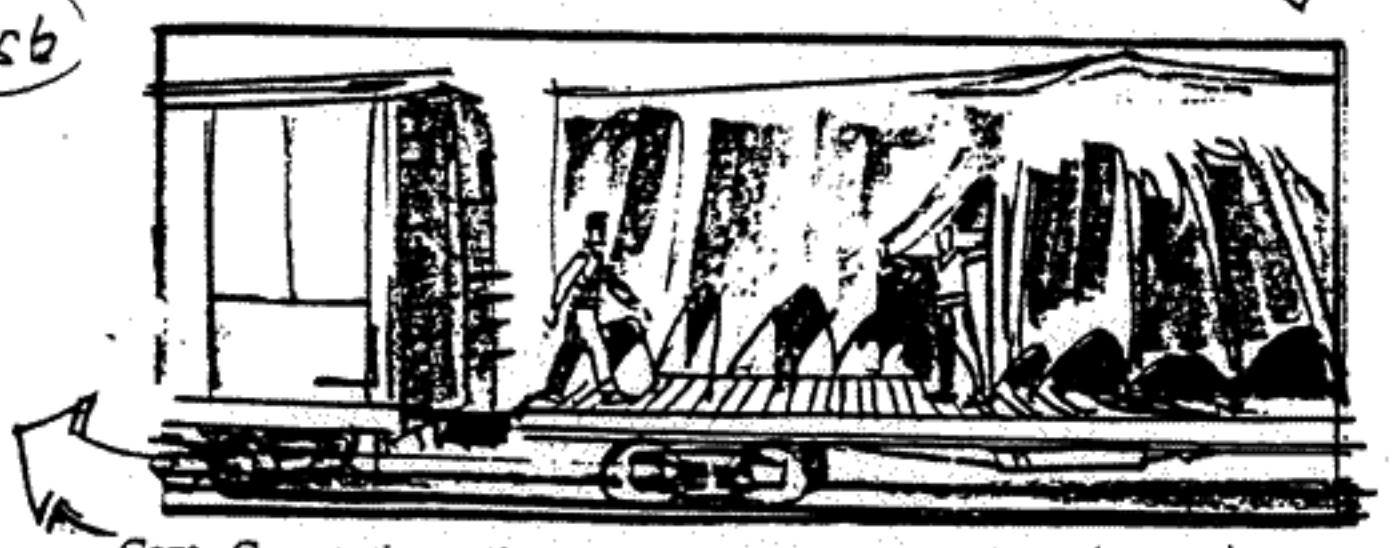
Aerial shot. Top shot at the end of the train. Deakins climbs down at the end of the box car. Camera follows the train, turns and descends down towards the track.

25a



Cont. Camera descending - Deakins jumps down onto the flatbed.

25b



Cont. Camera descends to the track. Deakins walking across the flatbed. Sheppard comes out from under the canvas and meets Deakins.

25c

Cont. The other six gunmen show up from different angles. They gather around. Each one is armed.

26

CS. Deakins"You finish the welds in the engine?"

27

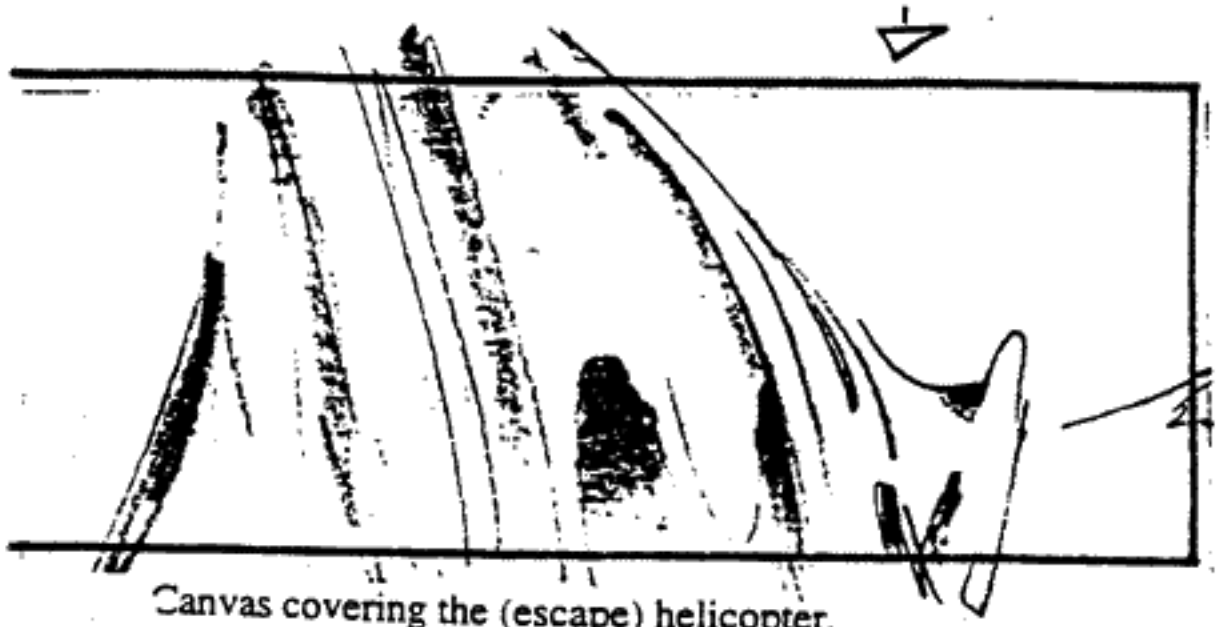
CS. Sheppard "No one's stopping this train."

28

14

MS. Deakins & Sheppard. Deakins: "Get it ready. We leave in five." He points at he helicopter. Camera pans to the right. Camera follows as Sheppard turns to the back.

28a



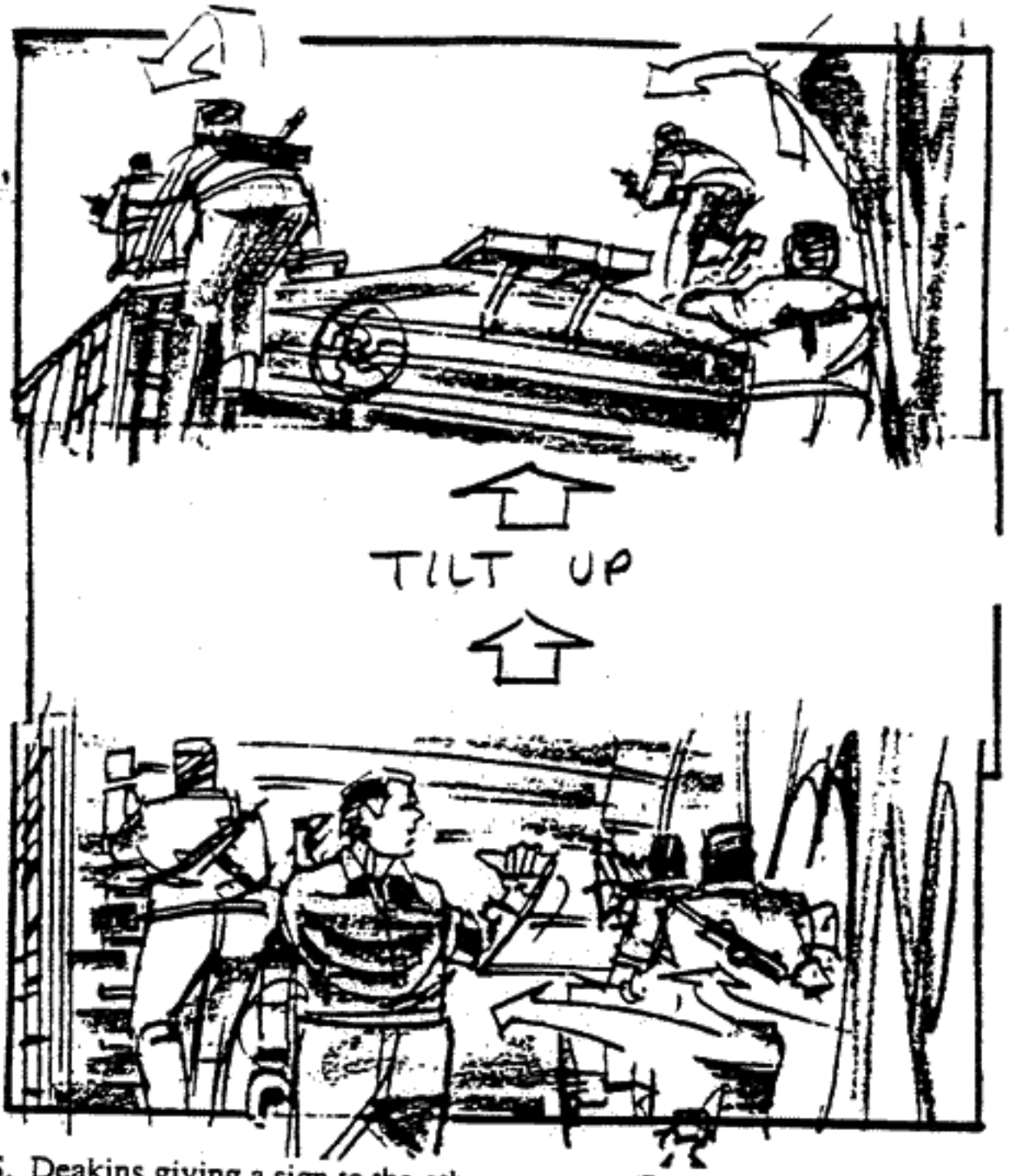
Canvas covering the (escape) helicopter.

CONTINUE

28b

Cont. Sheppard enters the frame and pulls at the canvas.

29



FS. Deakins giving a sign to the other gunmen. Some of the gunmen climb to the top of the box car. They will take up guard posts now.

30

FS. Deakins turns and walks out of the frame. The two gunmen enter the frame and help Sheppard with the canvas.

31

Cont. Sheppard and the other two gunmen pull at the canvas. Revealing the escape helicopter disguised as a Red Cross helicopter. Camera starts tracking in.

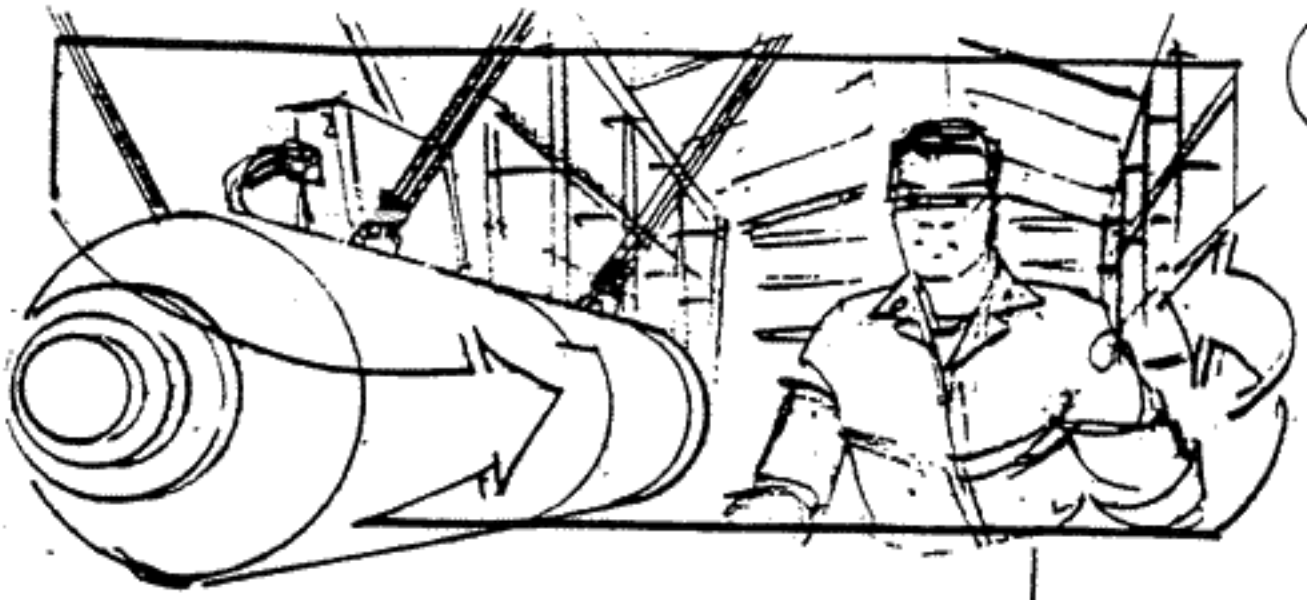
31a

CONTINUES

31b

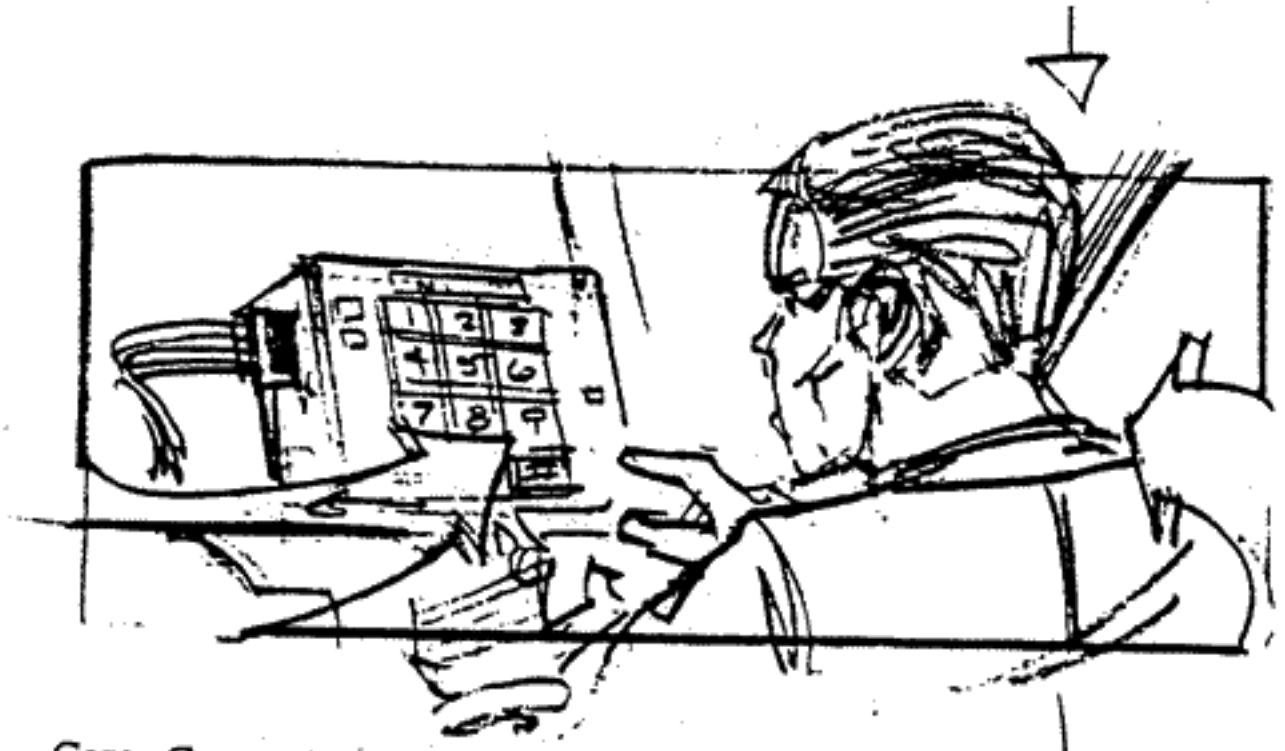
Cont. Camera tracking in to reveal the helicopter. The canvas is completely off - they throw it away.

32



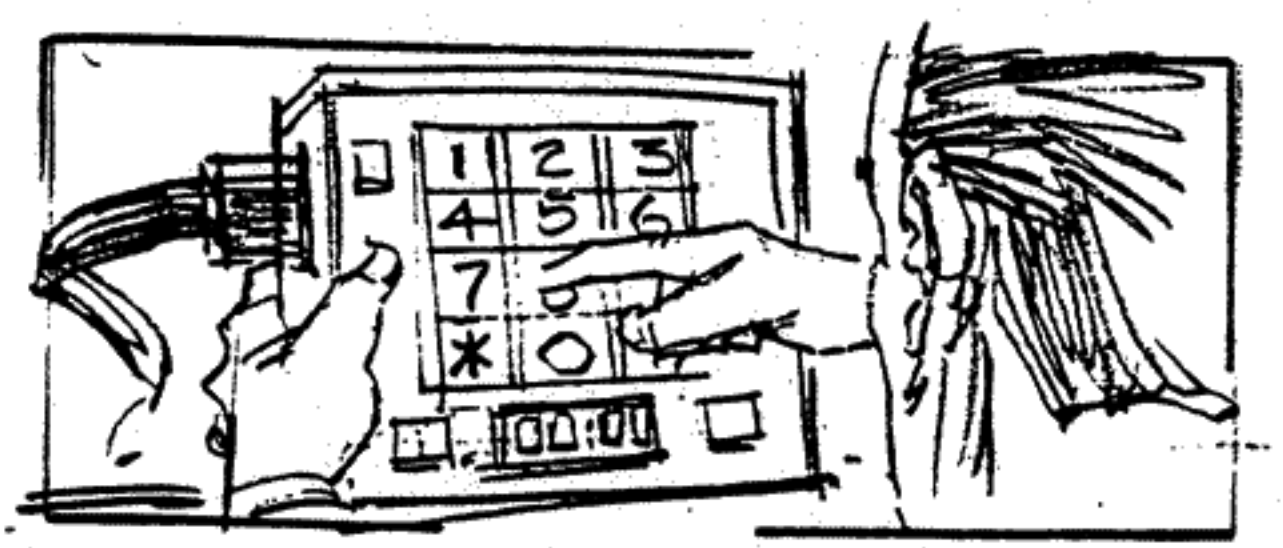
Int. nuke box car. MS. Nose of the nuke in the FG. Max grabs a device and walks towards the bomb. Ready to arm the bomb.

33



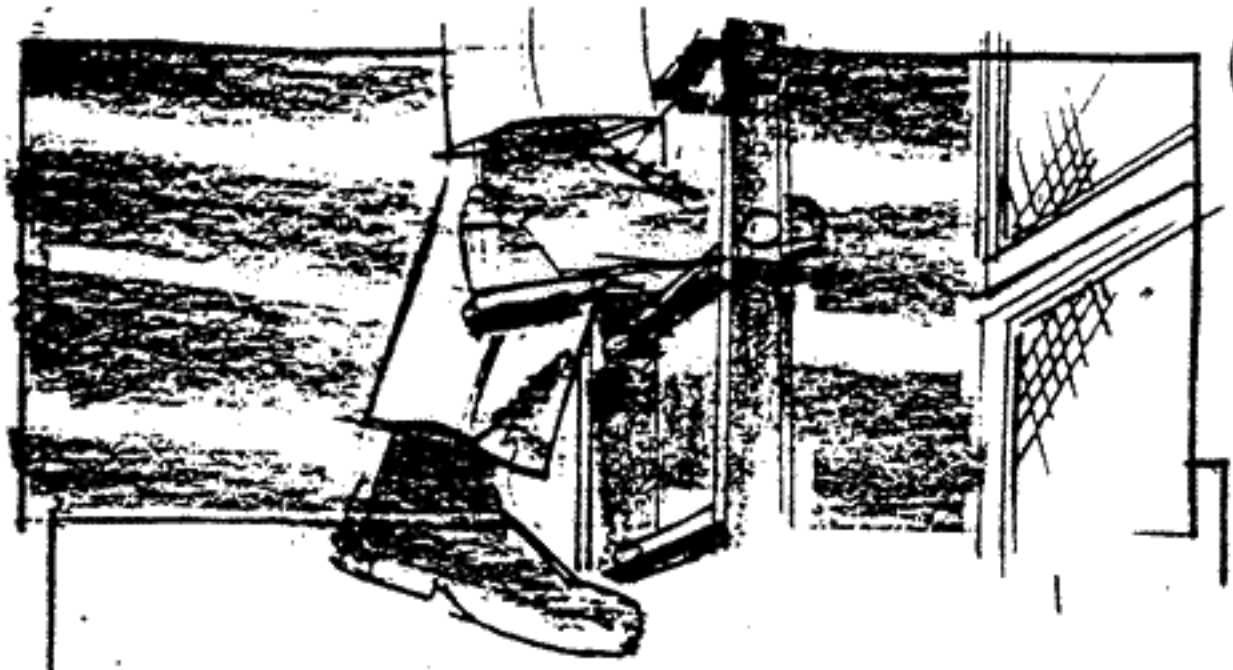
Cont. Camera keeps tracking in - Max takes off the nuke cover revealing a key board.

33a



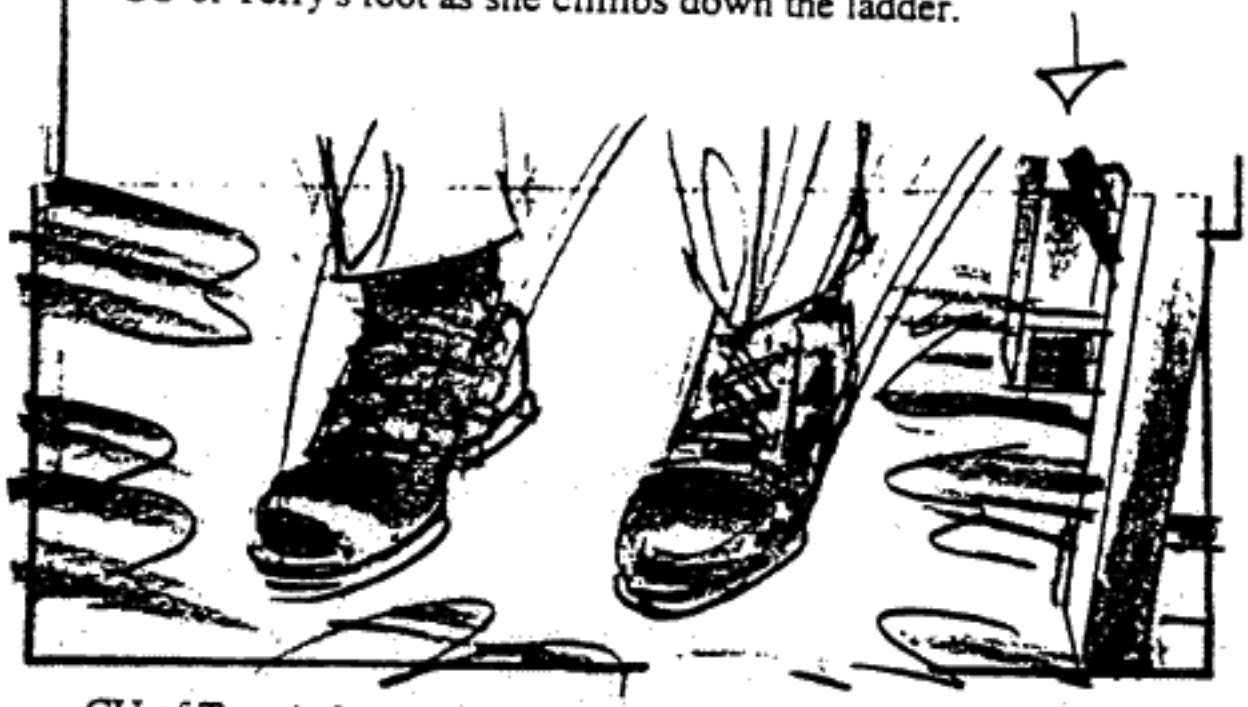
Cont. Camera pushes into the keyboard over Max's shoulder. Max setting the timer.

34



CU of Terry's foot as she climbs down the ladder.

34a



CU of Terry's feet as they land on the ground.

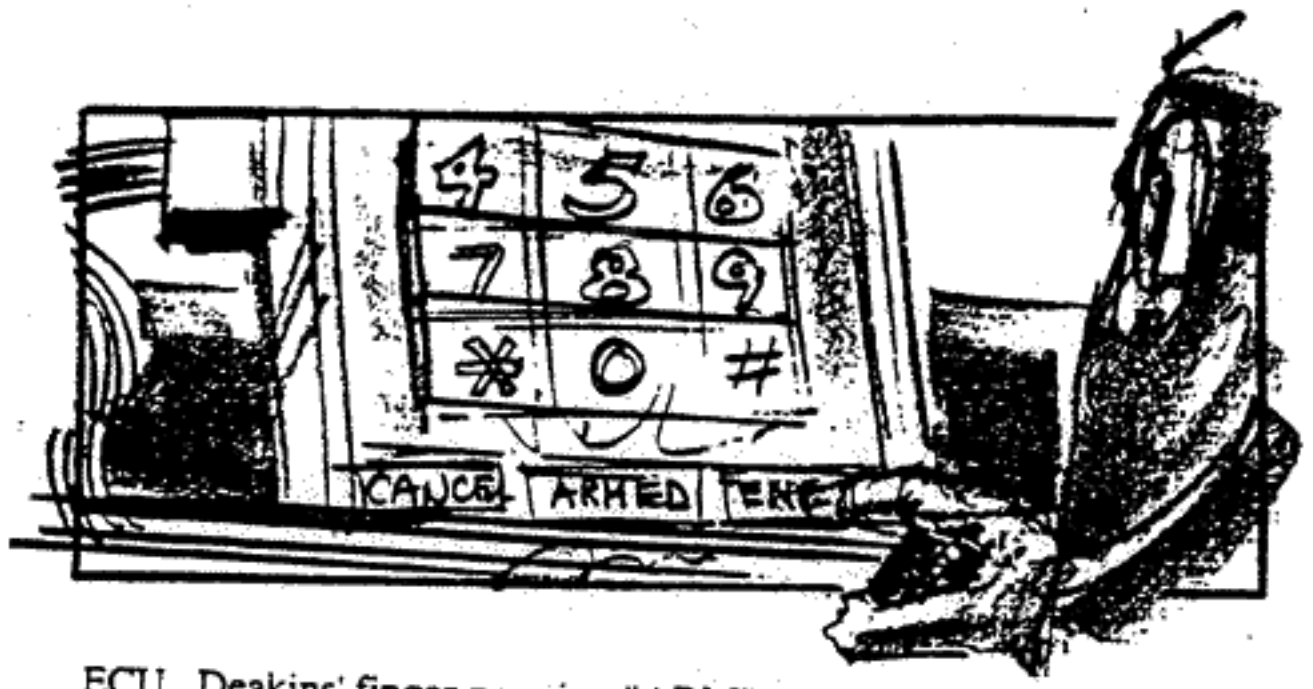
35

CS. Max is concentrating working on the timer.

36

CU. Terry's hand reaching in to grab the wrench.

37

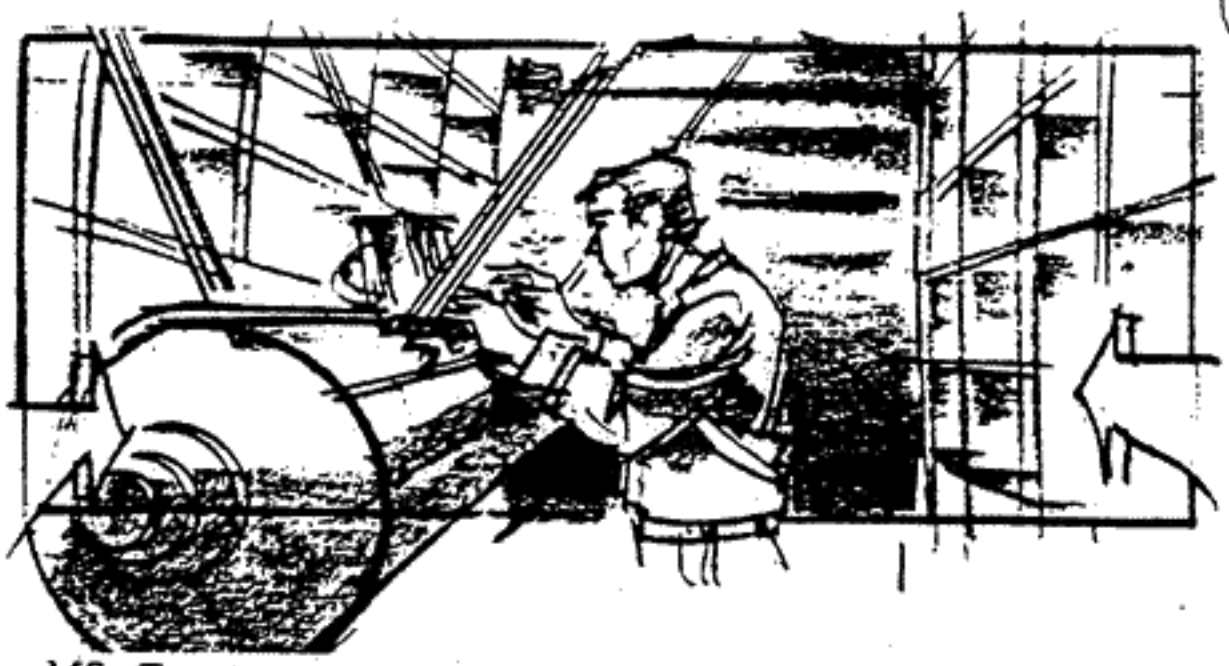


ECU. Deakins' finger pressing "ARM" and moving towards "ENTER"

38

CU of Terry's reaction. She is shocked. She exits the frame.

39



MS. Terry's POV. Camera pushing in fast to Max

Max looks up thinking Deakins is behind him. Max: "You want to do the honors or -? . . . "

39a

Cont. Camera Max turns towards Terry - thinking it's Deakins behind him. Surprised. Cont. Camera pushing in to very close. ". . . Who the hell are you?"

39b

40

Reverse shot. CU. Max back in the FG. Terry steps forward. Quickly raises the wrench and tries to hit Max's head.

40a

CONTINUES

Cont. CS. Terry tries to hit him with the wrench but Max block her blow.

41

CS. Max using his right hand punches Terry as he blocks her blow and she loses the wrench.

42

CS. Another angle. Max's right hand punching Terry's face.

43

MS. Max side kicks Terry's stomach. Falling backwards.

44

Low angle. Terry in the FG - receiving Max's kick. She falls back towards the camera.

45

MS. High shot. Rolling back and forth in pain. Holding her stomach. (She is faking.)

46

MS. Max pulls out a gun. "Thought I was just some old computer wonk, huh? Lady, I was a Navy SEAL ..."

47

CS. Terry rolling back and forth in "pain".

48

CS. Max raises the gun and pulls the chamber. ". . . You should see what I can do with just my thumb."

49

MS. Terry is on the floor rolling . . .

CONTINUE

49a

Cont. Terry rolls to the right (before Max finishes speaking) she grabs something.

49b

Cont. Terry grabs a hammer on the floor.

50

CS. Max shocked.

51

CS. Terry tosses the hammer with all her might. The hammer comes straight for the camera - spinning.

51a

26

52

MS. The camera pulls back as the hammer comes spinning towards the camera.

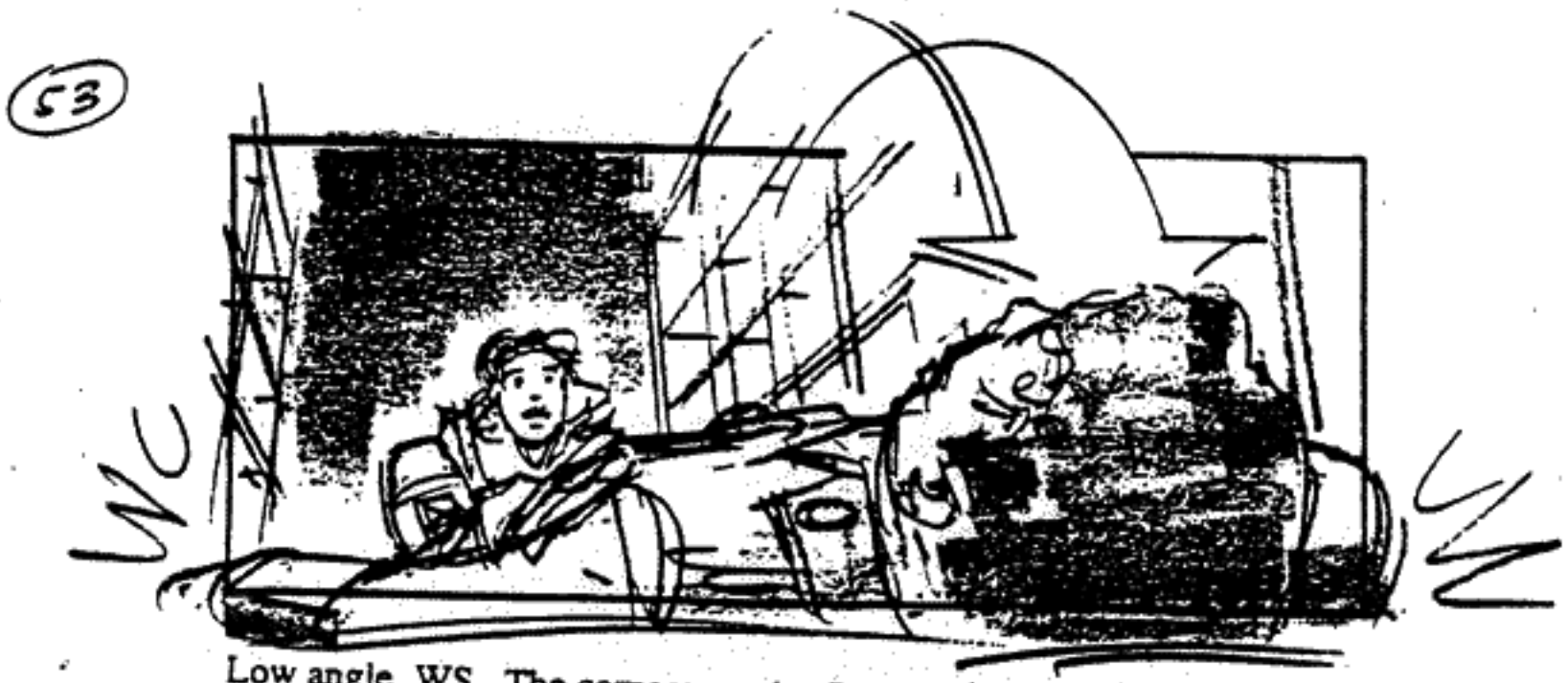
52a

Camera follows the hammer spinning in the air - towards Max's head.

Cont. The camera keeps following the hammer as it spins quickly towards Max's head.

Cont. Camera keeps following as the hammer hits Max's forehead.

Max drops from the blow to the head. He falls backwards out of the frame.



Low angle. WS. The camera on the floor level. Max drops like a brick on the floor.

5K

CU. Terry eye's follow as Max drops to the ground. Terry:' Yeah? Well, you should see what I can do with just a chicken."

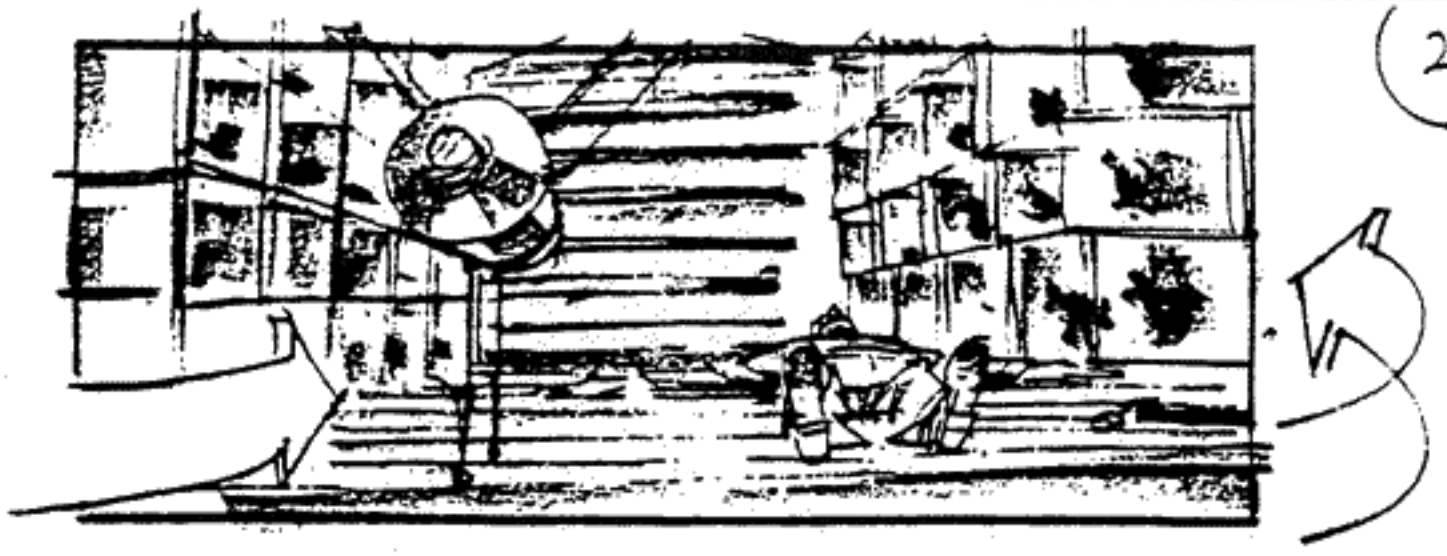
5L

CU Dead Max. Hammer impression deep in Max's forehead.

28A

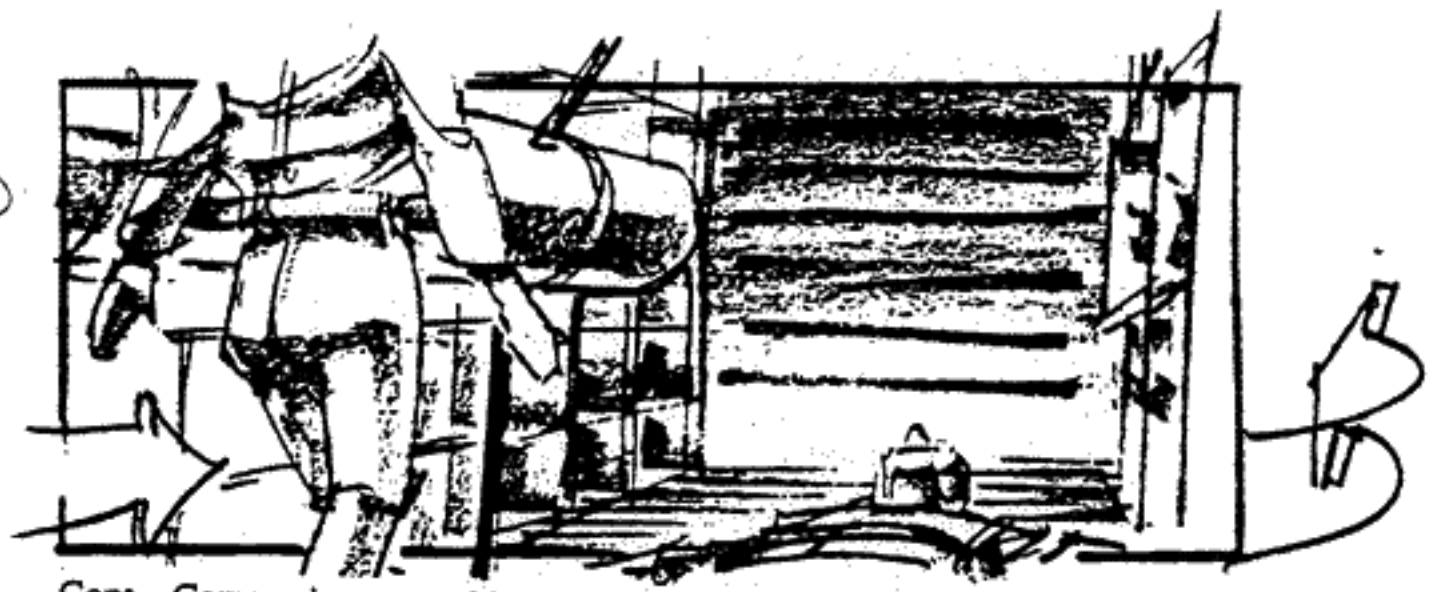
Cut to EXT. Abandoned Gas Station

56



WS. (steady cam) Low angle. Track in on Max's dead body.

56a



Cont. Camera keeps tracking in on Max's dead body - Terry walks into the frame on camera left. The camera dollies to the right - Max and Terry profile shot.

56b

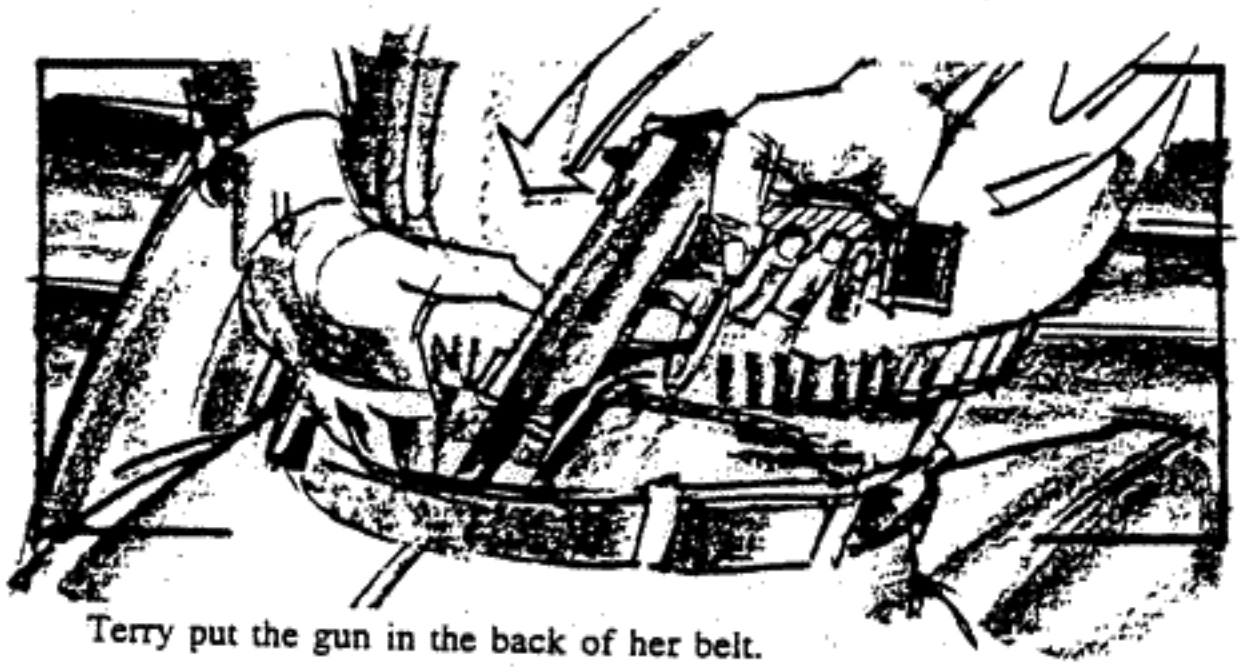
Cont. Camera tracks on the right side - profile. Terry leans down, touches Max's throat to make sure he is dead. Reaches for Max's gun.

56 C

3D

Cont. The camera tilts up to Terry checks Max's gun.

57

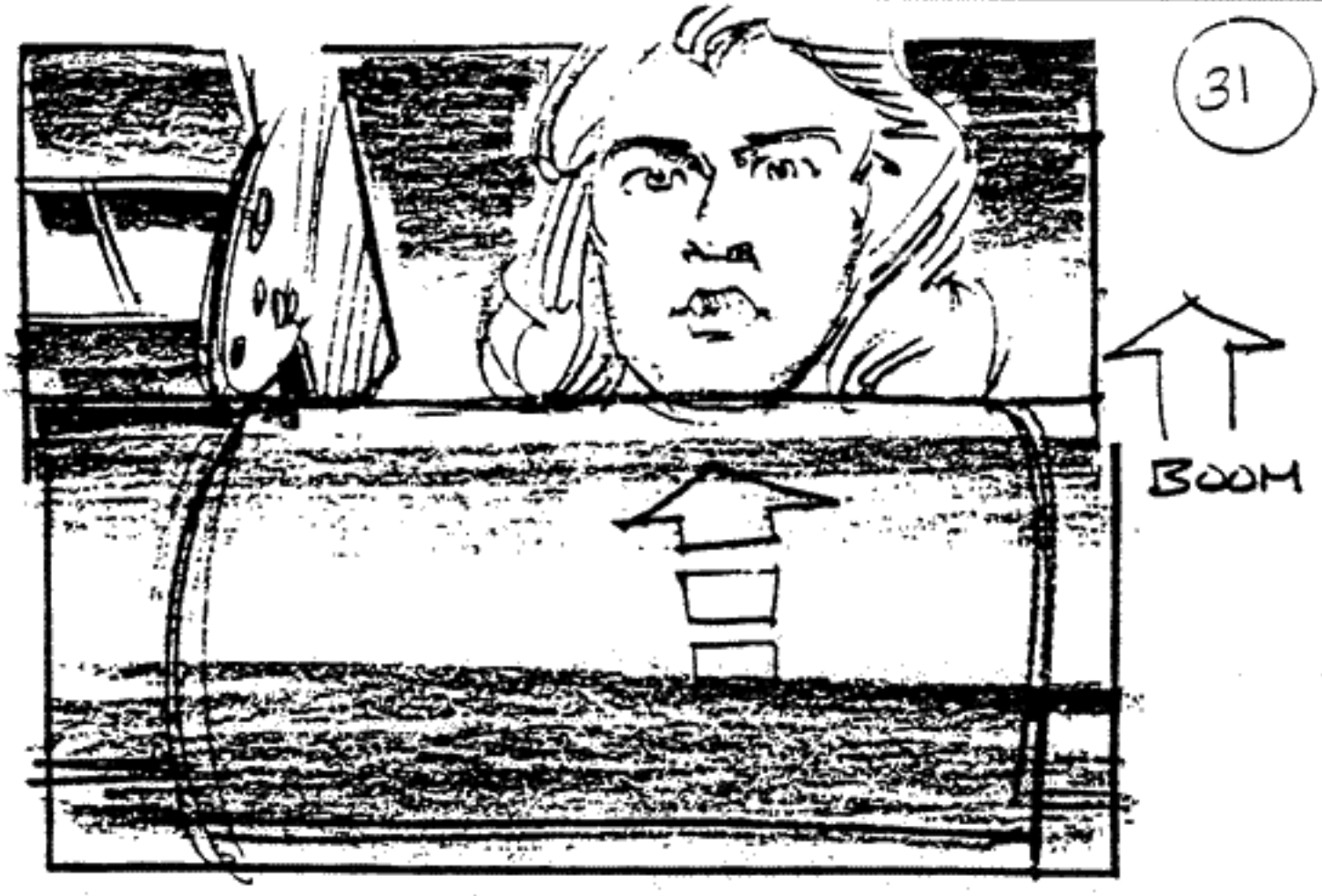


Terry put the gun in the back of her belt.

58

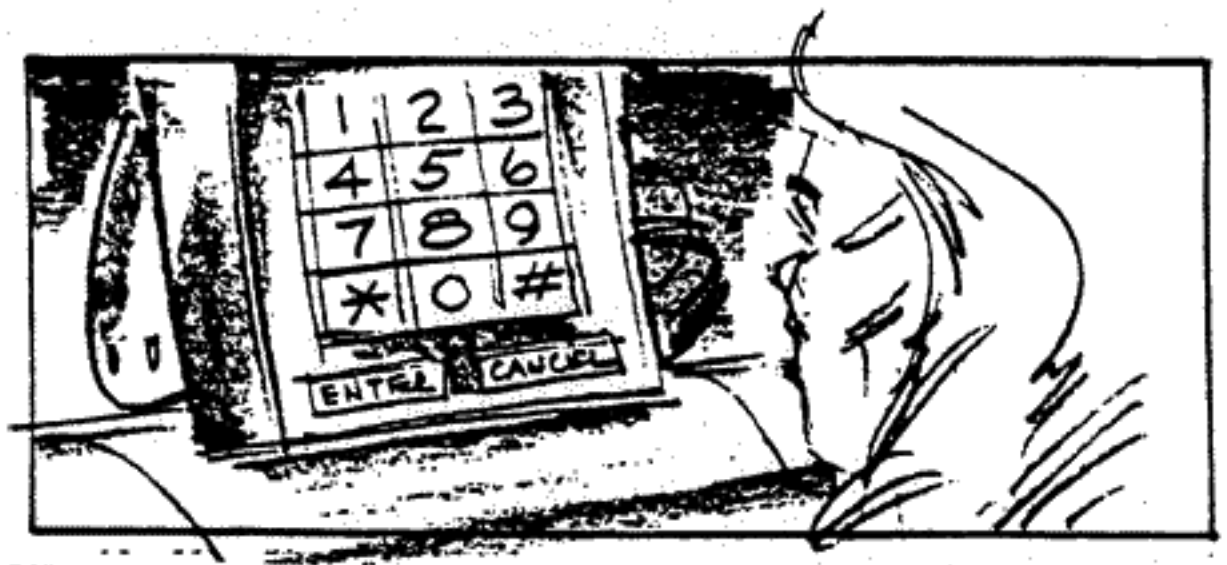
CU Terry looks up at the bomb and stands. Camera booms up with her.

58a



Camera follows Terry. Bomb in the FG. She looks at the keyboard - scared.

59



CU. Computer key board shows the bomb almost armed. Light flashing - waiting to be armed.

60

ECU. Computer keyboard

61

ECU. Terry with part of the keyboard in the FG of the frame. She is scared. Doesn't know what to do.

A sound comes from behind her. She is startled. Deakins: "Pull that and you won't have to worry about going to the light . . . "

61a

Cont. Camera booms up from her face and reveals Deakins behind her.

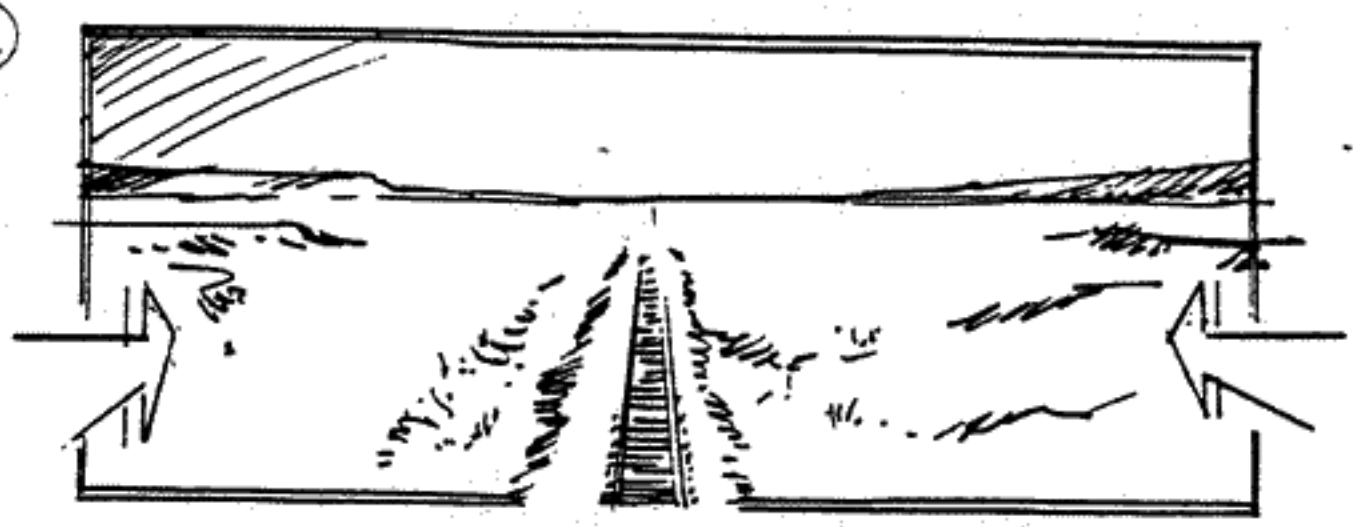
61b

Cont. Camera reveals Deakins behind Terry holding a gun on the back of her head. Terry panics and freezes.

62

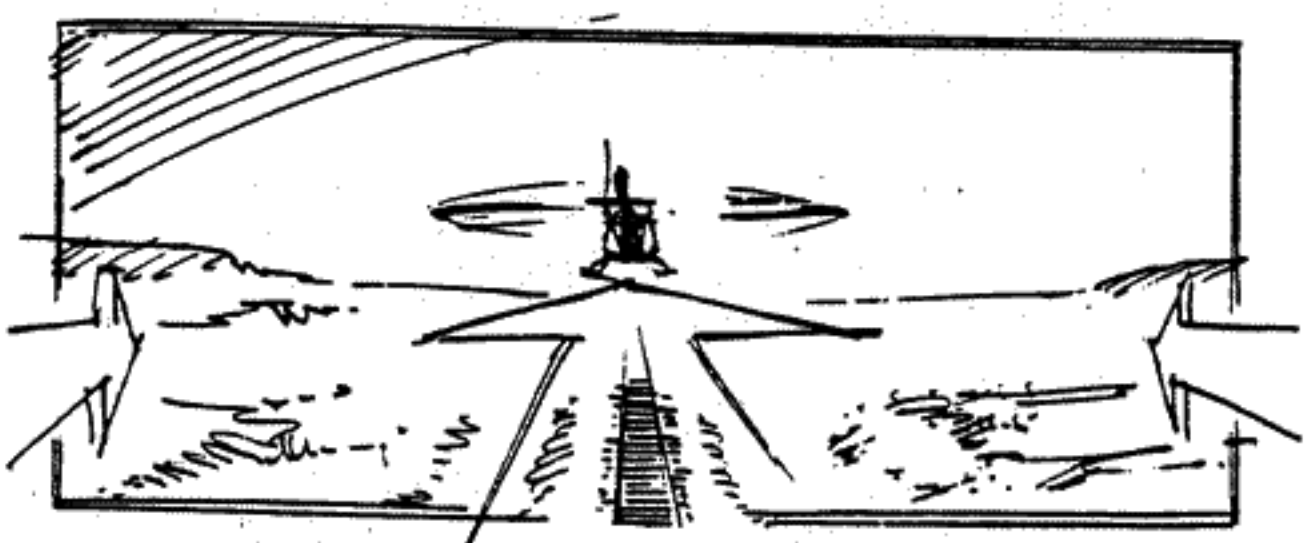
Ext. Top shot. WS. Railroad tracks. Camera traveling forwards down the railroad tracks - looking straight down. Camera begins to tilt.

62a



Cont. The camera tilts up and reveals the tracks down below - going off into the horizon.

62b



Cont. From the bottom of the frame the helicopter enters the frame rapidly traveling straight down the tracks. (Wilkins' helicopter is chasing the train.)

63

Int. the nuke box car. FS. In-between Deakins and Terry's back - Max's dead body is being pulled backwards by a gunman. As the body is dragged backwards the camera booms up.

63a

Cont. CS. As the camera booms up Terry and Deakins in the FG and in the BG the gunman is pulling Max's body to the end of the box car.

63b

Cont. In the background the gunman pulls the body to the side. Deakins: "Thanks. You just saved me 3 million dollars." Terry: "I saw the helicopter. You're going to fly away . . ."

63C

Cont. As the gunman holds a gun at Terry, Deakins lowers his gun. Deakins walks - the camera follows Deakins to Terry's right side. The camera tracks 180 degrees to the front of Terry and Deakins - following Deakins movement. The camera reveals both of their faces. Deakins: "Yes, we are going to fly away. Whether or not it goes off is out of my hands. . ."

634

Cont. Deakins on camera left FG looking at the keyboard. Terry on camera right. Terry: "But the radio isn't working"

64

CS. Terry in the FG on camera right. Deakins on camera left facing her. Deakins: "You see the dish on the roof? Microwave. . ."

35

36

CS. Deakins on camera left - FG. Terry:" You kept me alive just so you can impress me with how smart you are?"

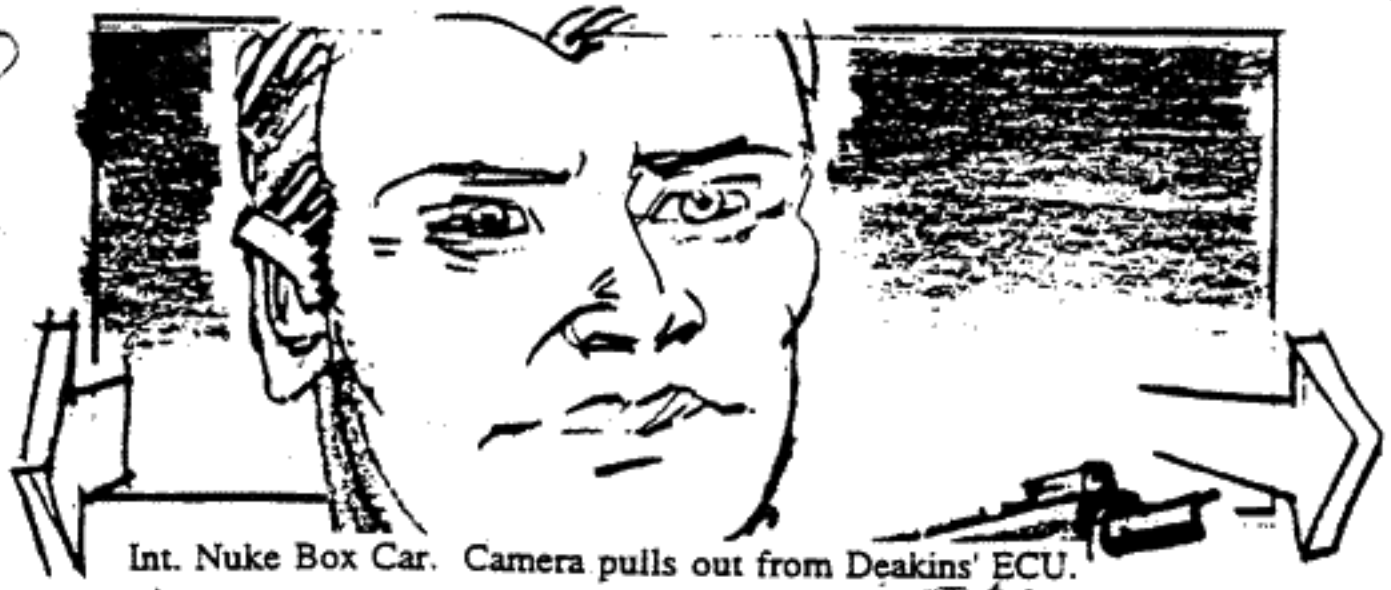
66

CS. Deakins moves behind Terry and he puts his gun to her head. Camera dollies to the left and follows Deakins movement. Deakins: "No, I kept you alive because I want you do me a favor.. See, if they don't pay and this thing goes off, a half a million people are going to be vaporized. . . ."

66a

Cont. Camera follows as Deakins goes behind Terry, grabs her hair and puts the gun on the back of her neck. Deakins: " So, I am not going to arm the nuke - you are."

67

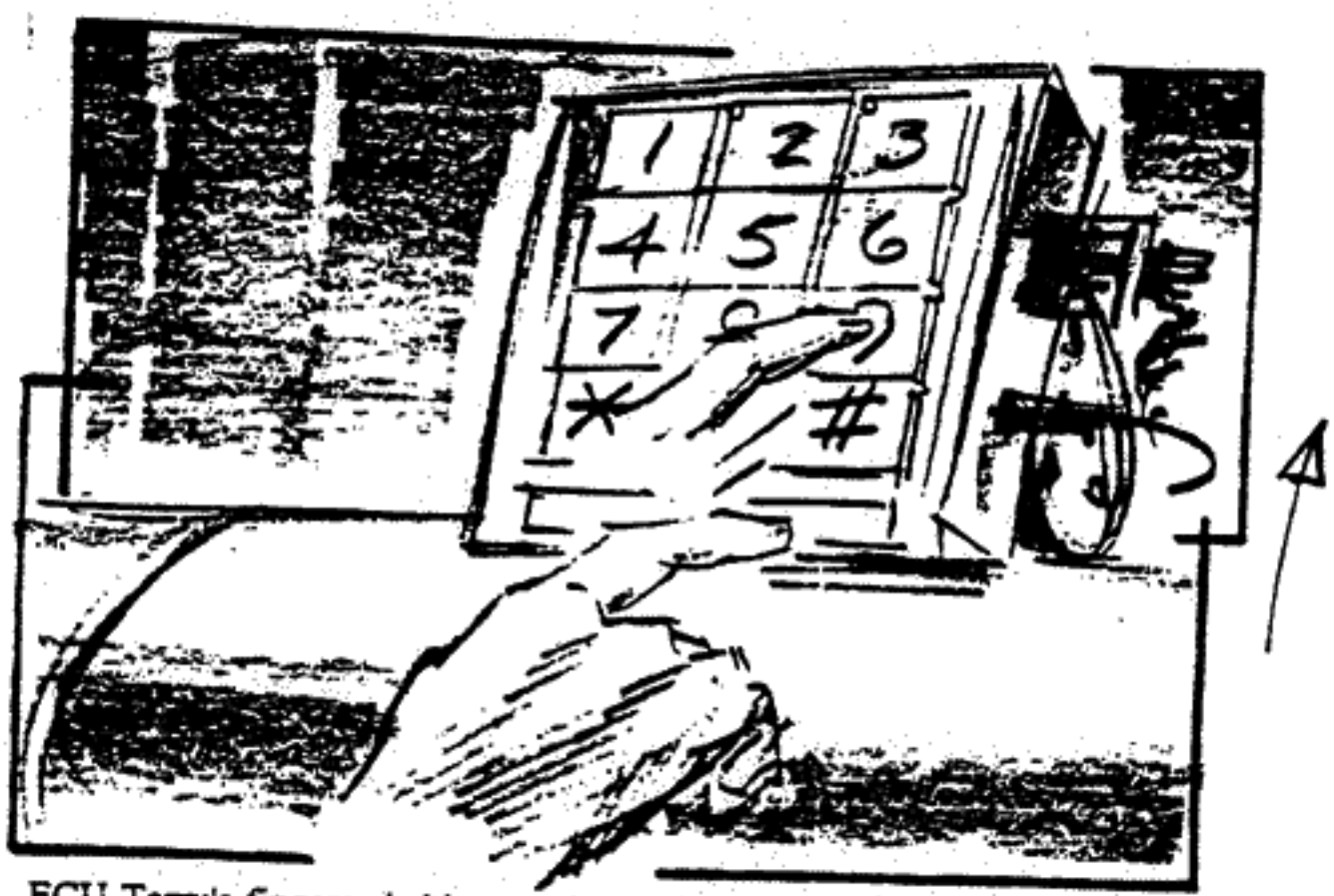


Int. Nuke Box Car. Camera pulls out from Deakins' ECU.

67A

Camera pulls back and reveals Deakins holding gun to the back of Terry's head. Terry in front of the camera - getting panicked and terrified. Deakins ordering Terry to arm the bomb. Deakins: "Nine . . then pound . . ."

68



ECU Terry's fingers shaking as she presses nine and then pound.

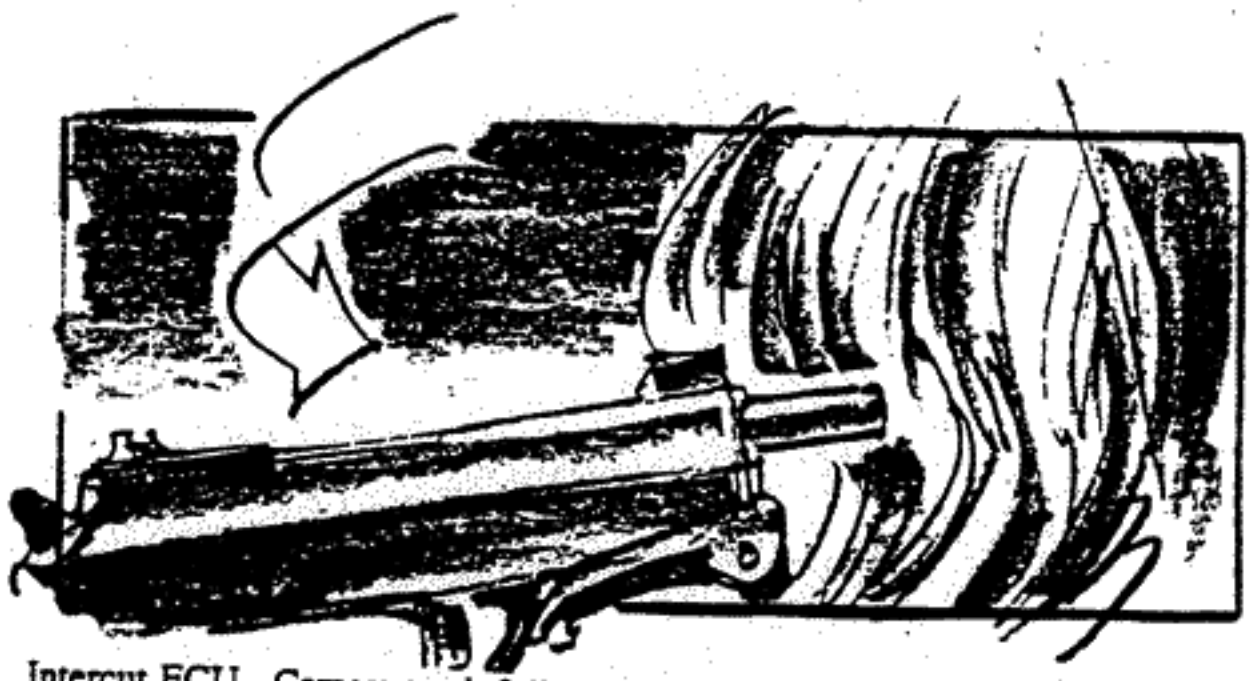
69

ECU Terry in FG - Deakins on camera left on her back. Deakins: " . . . good". Deakins moves to her left and the camera tracks to the left.

69a

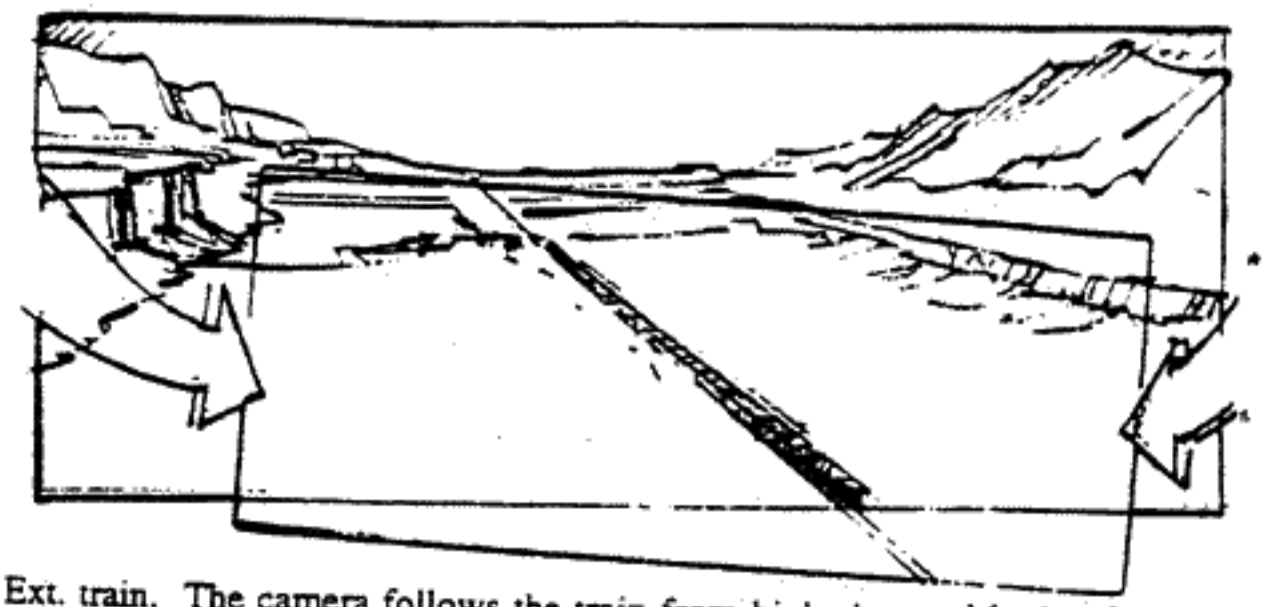
Cont. As Deakins moves to Terry's left side - Deakins: "Seven . . star . . "

70



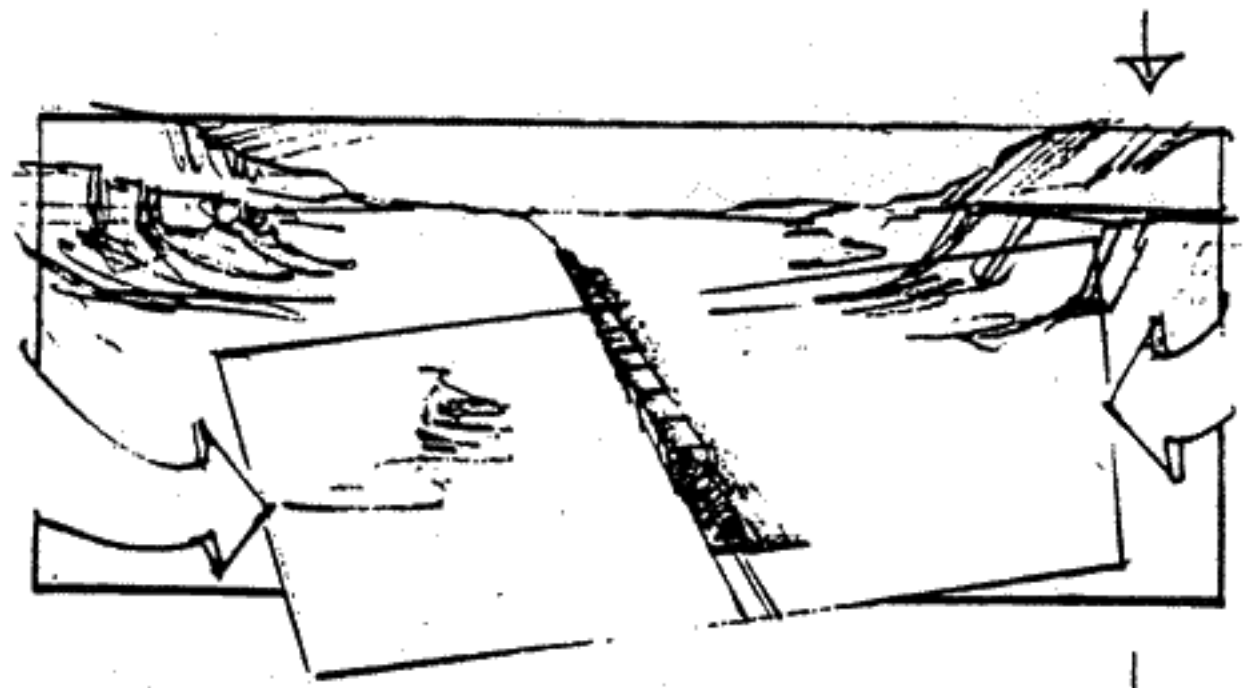
Intercut ECU. Camera track follows Deakins' gun as it moves from the right to the left of Terry's head.

71



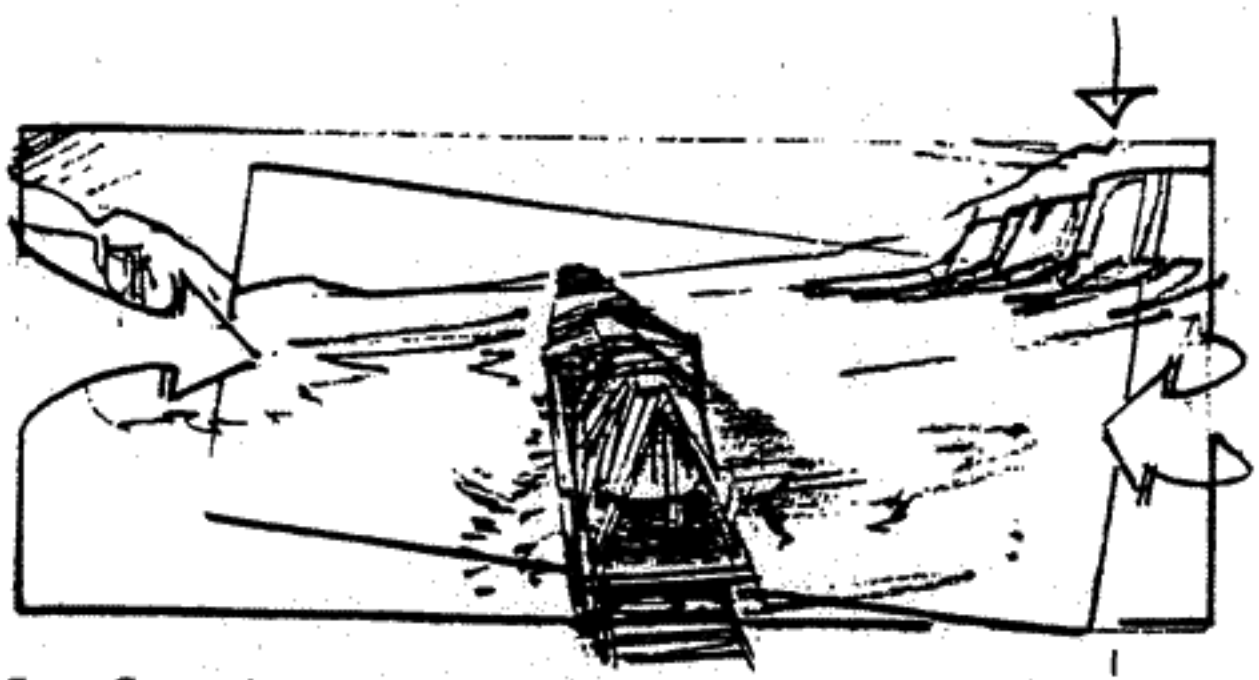
Ext. train. The camera follows the train from high above. Moving forward with the train. (Wilkins' helicopter POV shot - but a little mystery. We only show the POV - no the helicopter.

71a



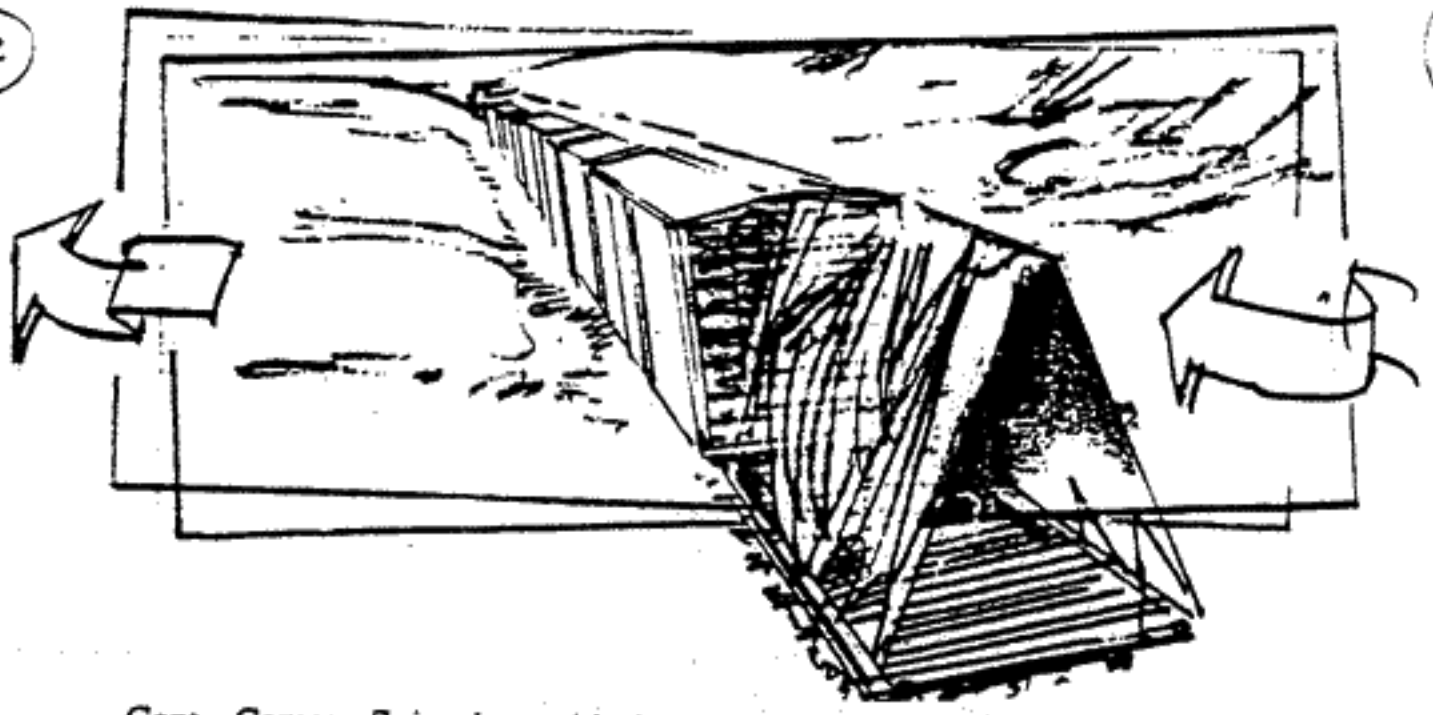
Cont. The camera keeps booming down to the top of the train.

71b



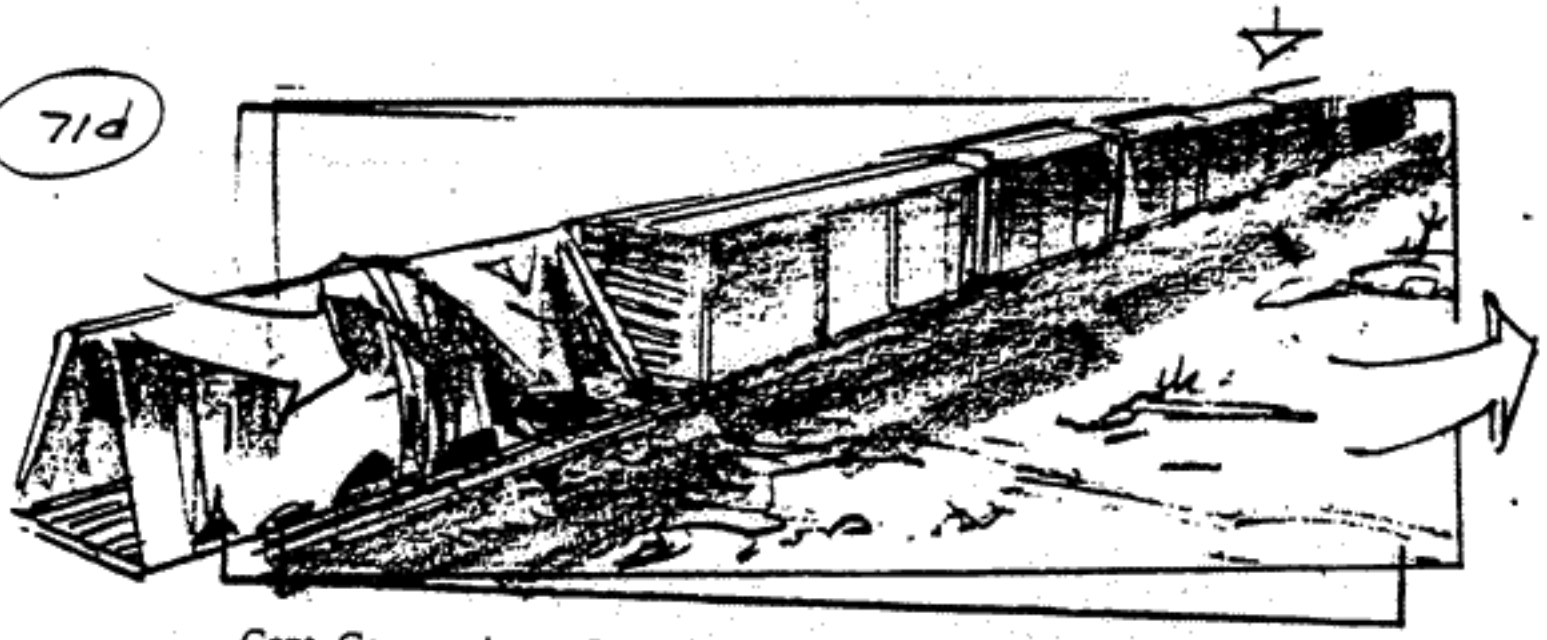
Cont. Camera keeps coming down towards the end of the train - getting closer

71c



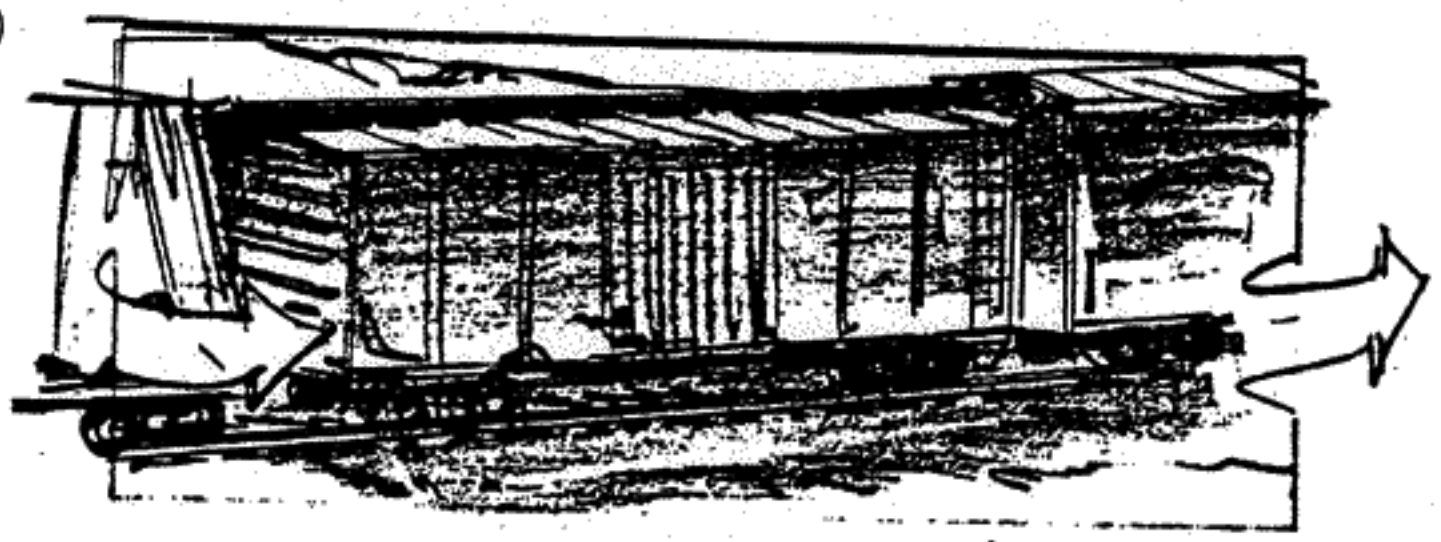
Cont. Camera flying low with the train getting closer to the end of the train. Camera going faster then the train and dollies to the right of the train.

71d



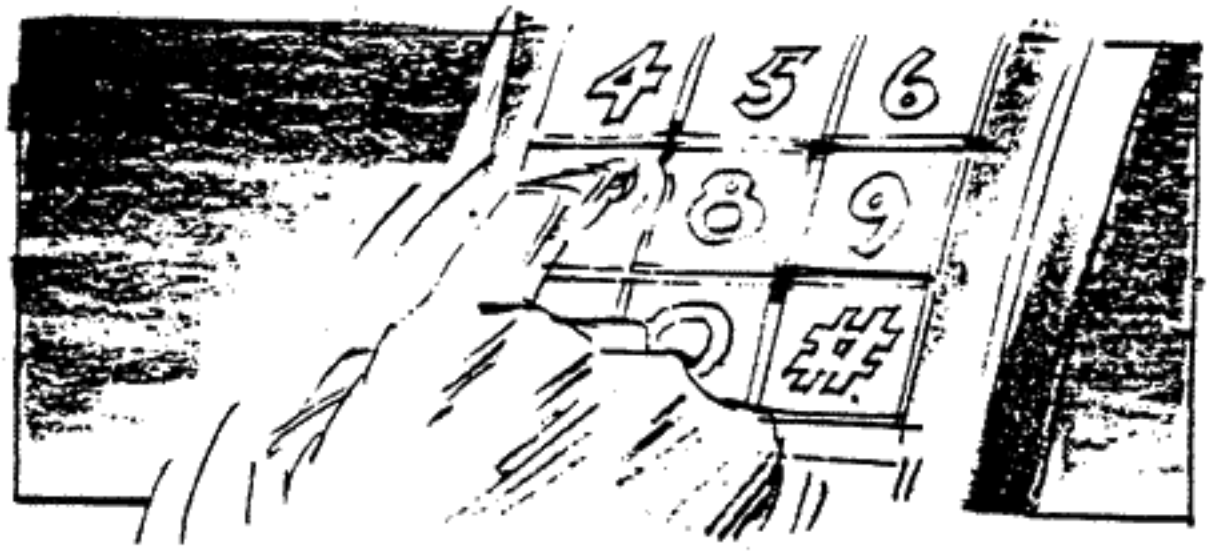
Cont. Camera keeps flying low. Camera same level as the train. Going faster. (Seems like it is searching the box cars.)

71e



Cont. Camera flying low - right beside the nuke boxcar. (note: At the end of the train the canvas covering the helicopter is off. Helicopter sitting on the flatbed.)

72



ECU. Terry's finger pressing the seven - shaking. Deakins: (v.o.) Seven . . . star . . . one."

73

Terry is being forced to press the number. Deakins is torturing her to slowly push the buttons. Camera pushes in to ECU. She is terrified. Her eye begin to get red - her imagination begins to race.

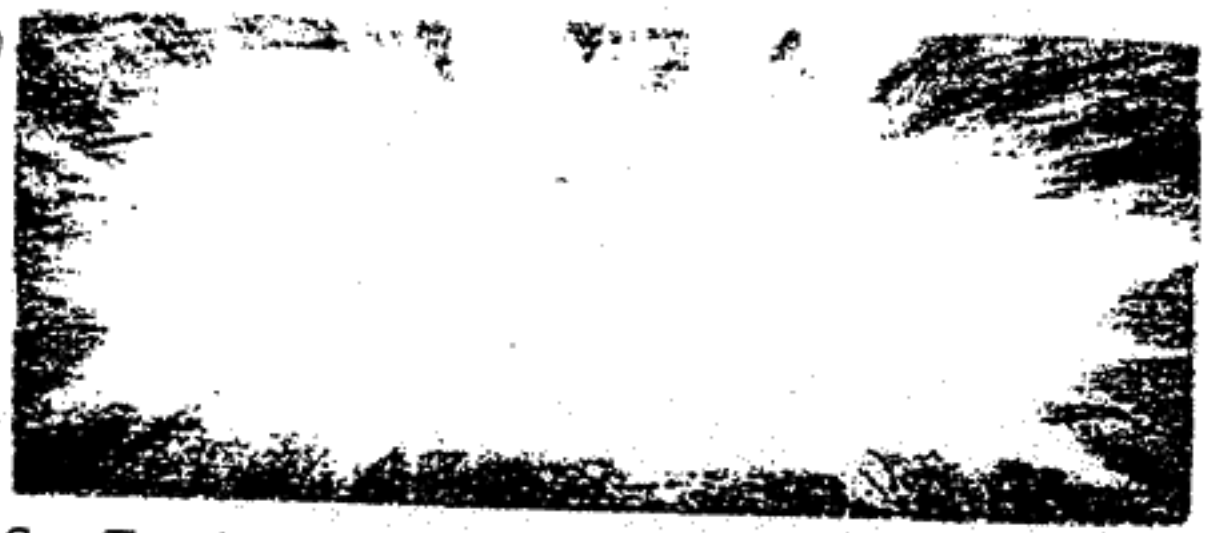
74 a b c d

Intercut: Quick cut in Terry's imagination. Ext: Las Vegas - small town. Slo-motion shots of children. Small town street - children playing in a park. Wedding couple coming out of church. Happy faces. Different mood. Ect. ect.

74a

Cont. The mood shots freeze and color fades out.

74b



Cont. The color of the shots fade to black and white and then suddenly bleach out to white - as if hit by a nuclear blast. The pictures vanish. These people will disappear with the bomb - in one great blinding light.

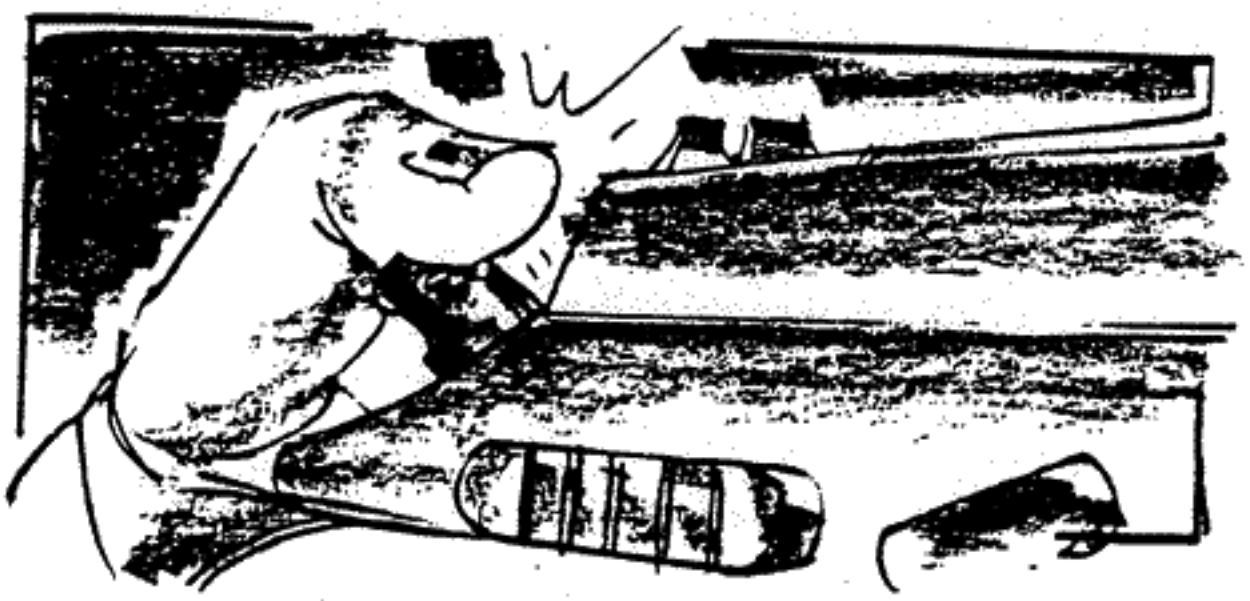
75

ECU Terry's eyes. When Terry realizes what will happen to all of the people she becomes very emotional and tears stream down her face. The camera starts to pull back.

75a

Cont. The camera keeps pulling out and reveals Deakins on Terry's right side. He is behind her pushing her to go on. Deakins: "Then enter and it's done."

76

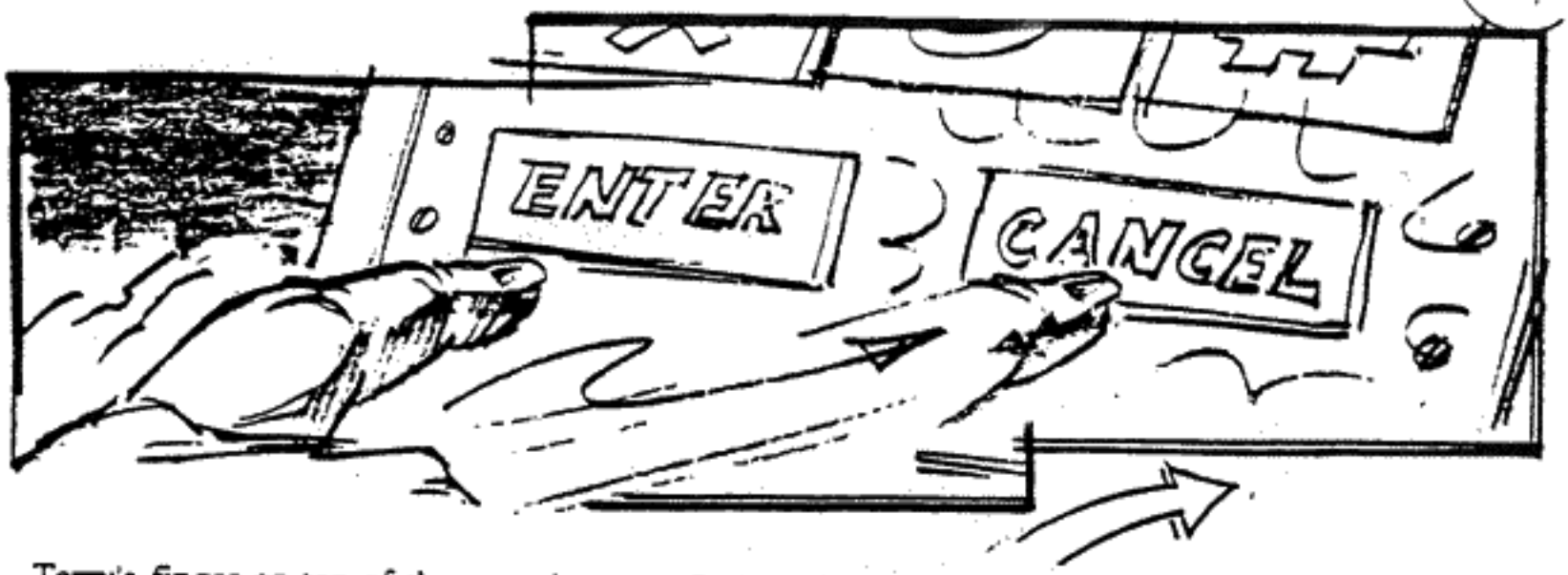


ECU. Deakins' thumb pulls the hammer - slow motion.

77

Deakins pushing for Terry to press the last button. Terry suddenly makes up her mind. The images that ran through her mind - sealed her decision. Her strength of character prevails.

78



Terry's finger on top of the enter button. Suddenly the camera follows her finger as she pushes "cancel." The display goes *blank*.

79

ECU. Terry in the FG, Deakins is furious a with what Terry has done. Deakins: "You shouldn't have done that."

80

ECU on Terry. Terry: "I'm gonna be dead either way. I don't want any part of this."

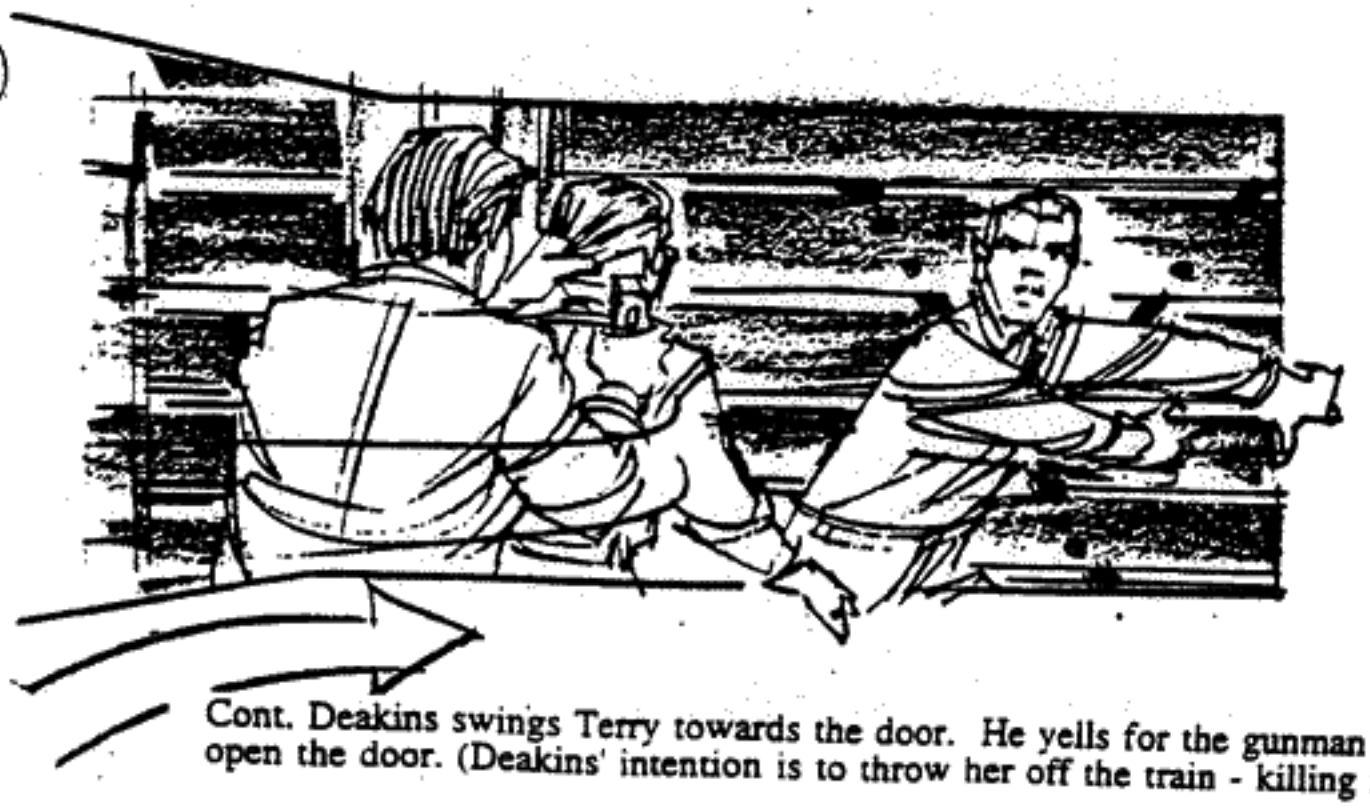
81

CS. Deakins is very angry. Grabs her hair and pulls her.

82

MS. Deakins grabs Terry and spins her around. Pulling her from the keyboard to the door. Camera pans and follows her movement.

82a



Cont. Deakins swings Terry towards the door. He yells for the gunman to open the door. (Deakins' intention is to throw her off the train - killing her.)

82b

Cont. Deakins hold Terry in the FG. Gunman slides the door open - revealing the helicopter right outside of the boxcar door. Hale is positioned right at the helicopter doorway with guns - aimed at Deakins. (The helicopter and train are traveling at the same level.)

83

CU. Deakins face shocked. He moves his gun and aims it at Hale.

The two men are finally face to face. Each one wanting to kill the other.

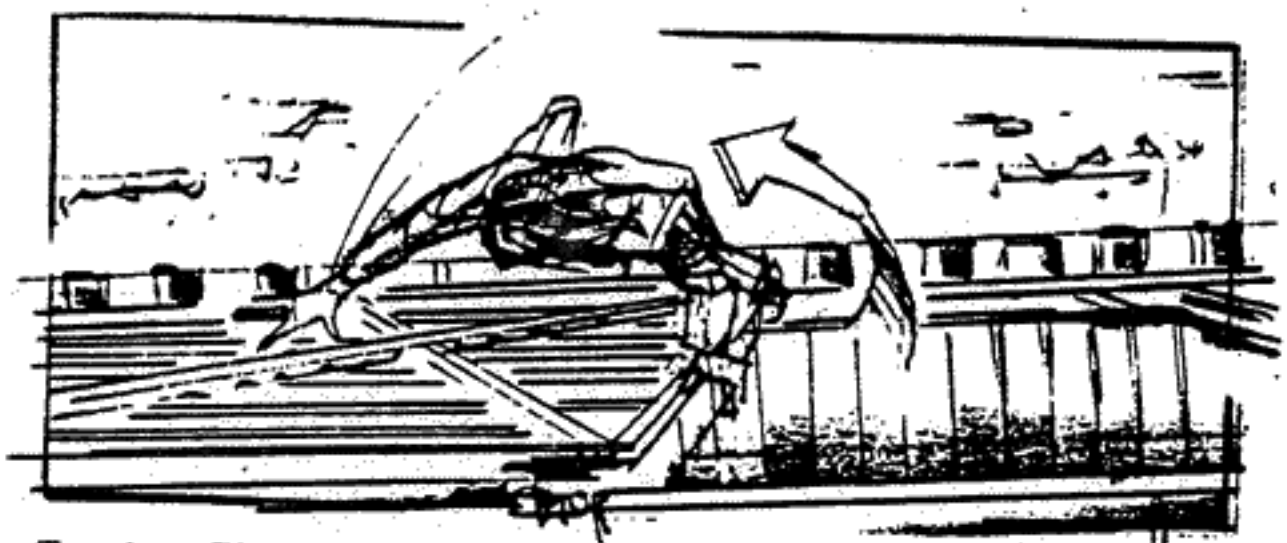
84

CU. Hale holding two guns on Deakins. He has a look of determination.

85

Low angle. Terry takes a chance. She bends down and kicks backwards at Deakins' groin. At the same time she grabs the edge of door frame and swings out.

86



Top shot. FS. Terry swings out from the door. Out of the path between the two men - away from the danger.

87

FS. Deakins is painfully bent over. Hale and Deakins begin to shoot at one another.

88

Int. From inside Wilkins' helicopter - Hale firing at Deakins. Deakins firing at Hale. The bullets hit on the outside of the train and on the helicopter (causing sparks).

89

CU. Deakins ducking and shooting outside of the helicopter door.

90

WS. Inside the train - one of Deakins' gunmen starts to shoot. Both are shooting at the helicopter.

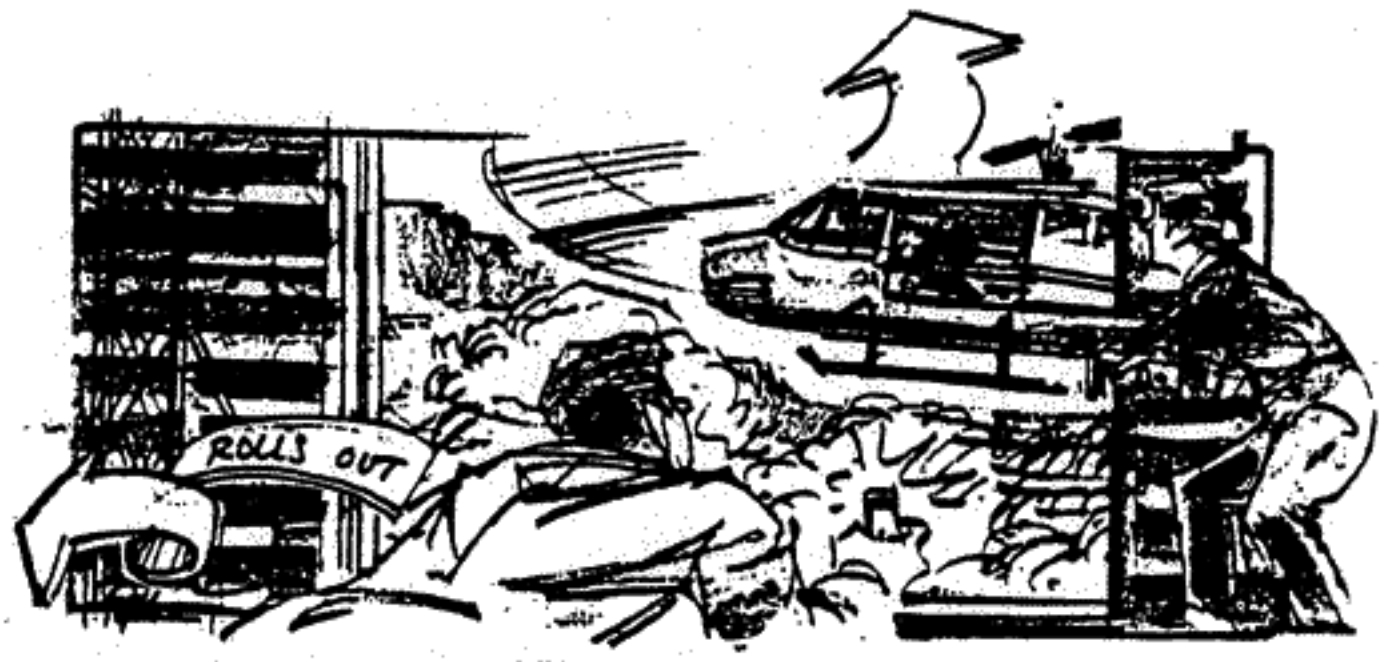
91

MS. Terry grabs hold of the slates of the box car. The train is going fast - she looses her grip and almost falls. She is hanging on desperately.

92

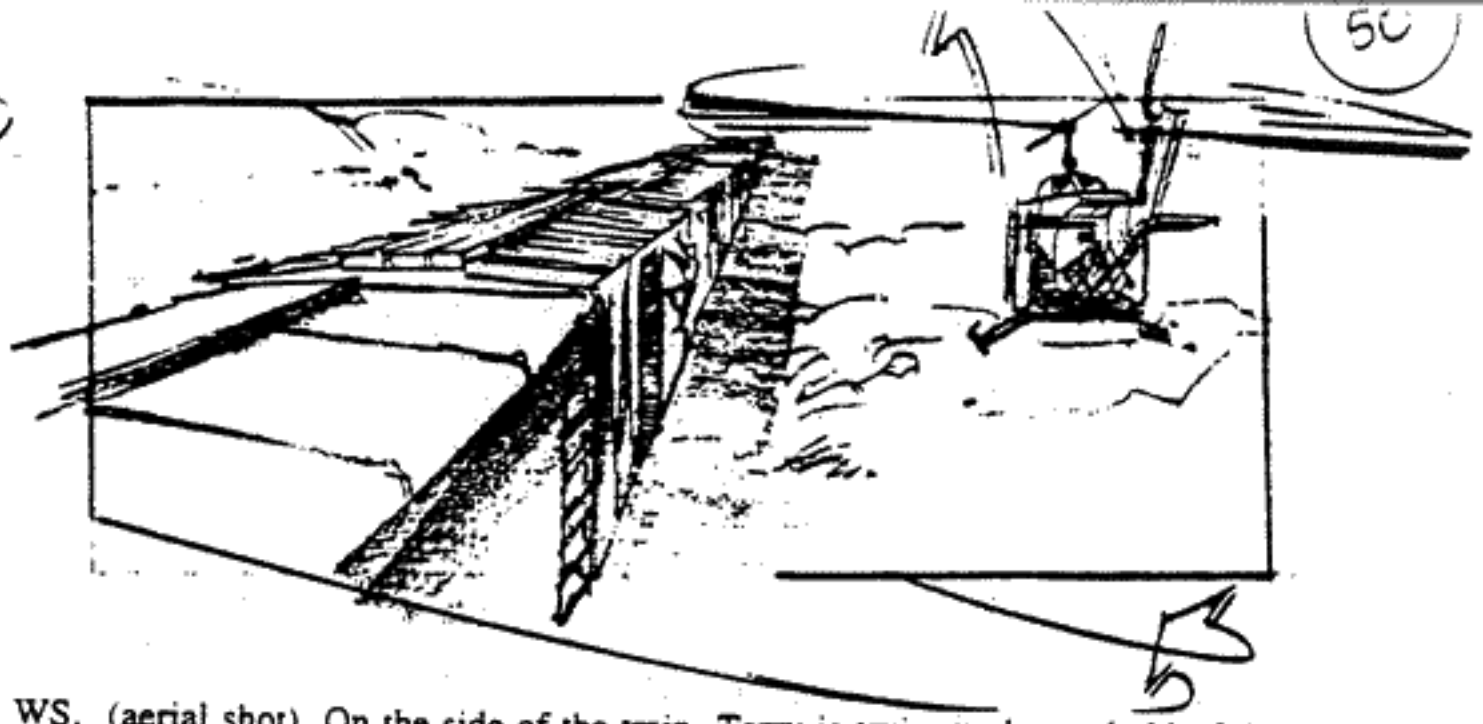
WS. Terry in the FG - trying to stay ahold of the slats. In the BG - Hale is shooting at Deakins. She is in serious trouble and not able to hold on much longer.

93



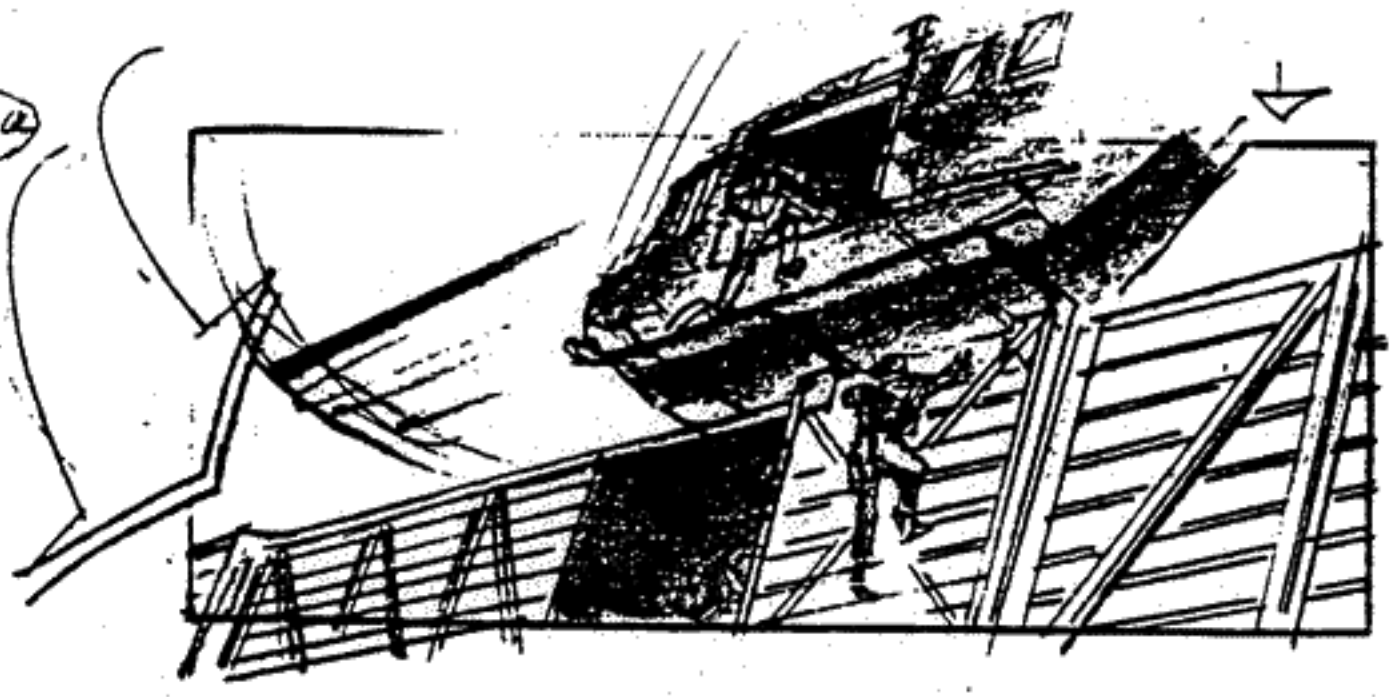
WS. Inside of the boxcar. Hale shooting at Deakins. The gunman ducks to the side to avoid the shot - Deakins returning fire. Hale sees that Terry is in trouble and the helicopter goes up in the frame.

94



WS. (aerial shot) On the side of the train- Terry is trying to keep ahold of the side of the box car. At the side of the train - the helicopter rises up. The camera descends down (as the helicopter rises) and pans up with the helicopter - following the movement. We see the helicopter rising above the boxcar from a low angle.

94a



Low angle. Hale steps out onto the skids and looks down at Terry.

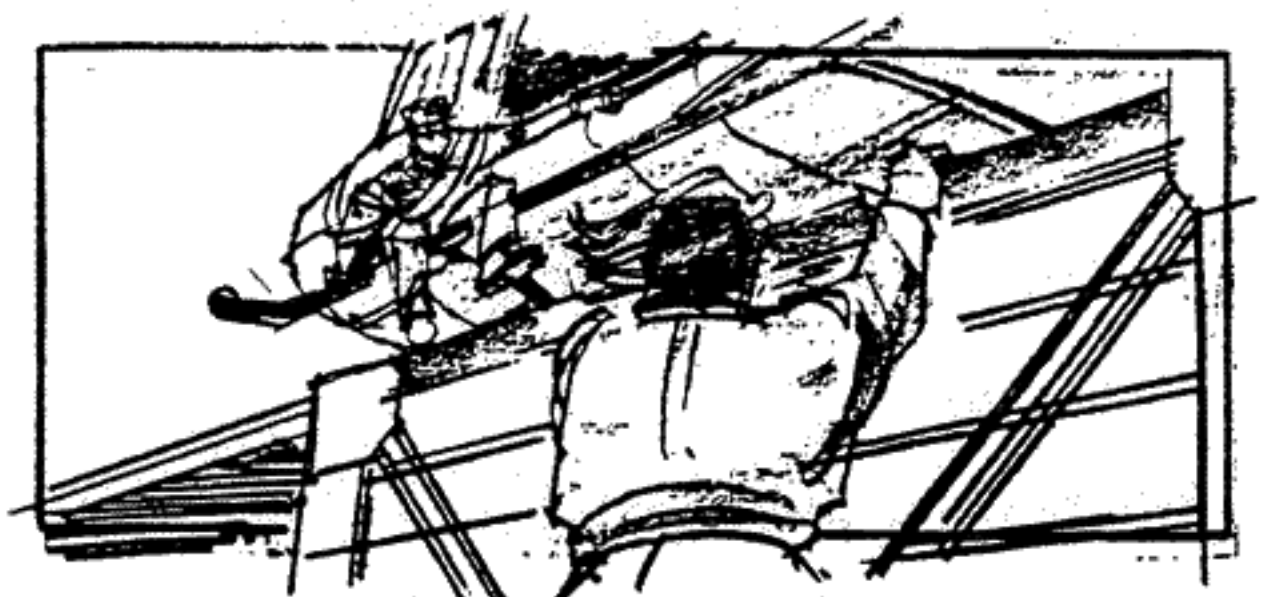
95

CS. Hale looking down at Terry from the helicopter.

96

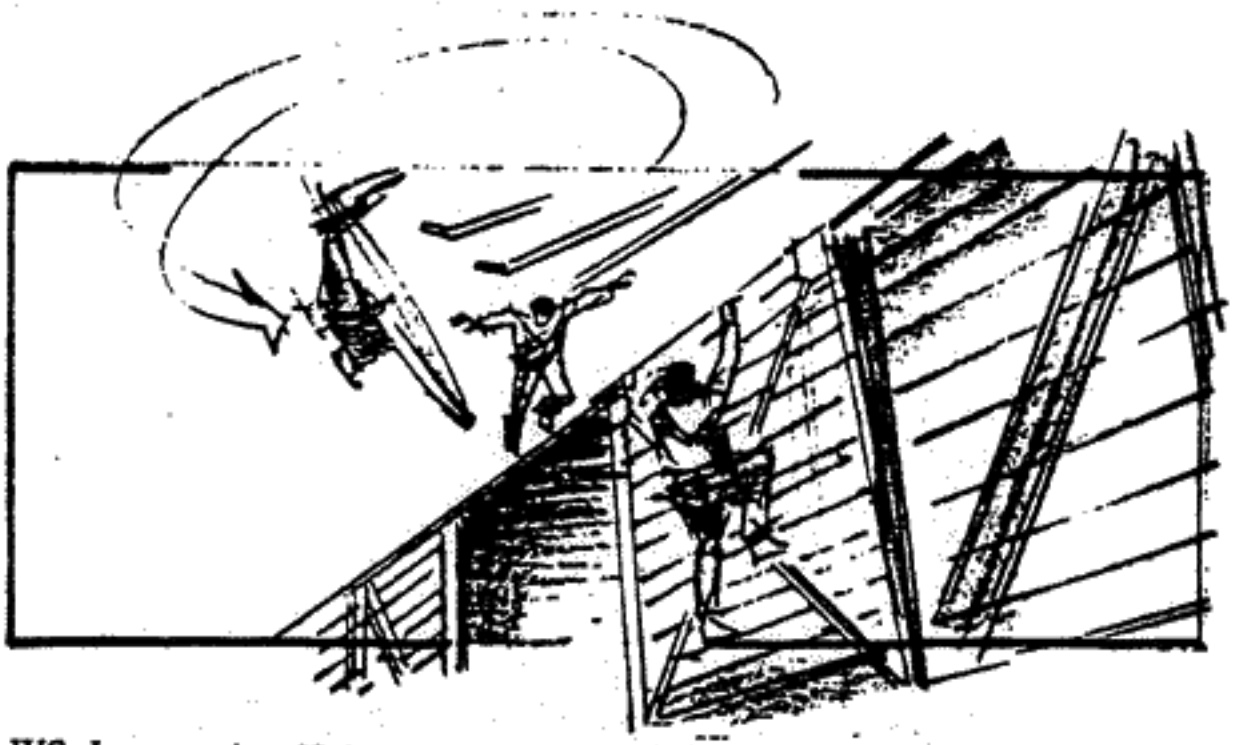
Hale's POV of Terry struggling to hold her grip on the slats of the box car as the train races along.

97



FS. Telephoto. Low angle. Terry grabs at the slats in the FG. Hale jumps off of the helicopter and lands on the roof of the boxcar.

97a



WS. Low angle. Hale jumps off and lands on the roof. The helicopter takes off.

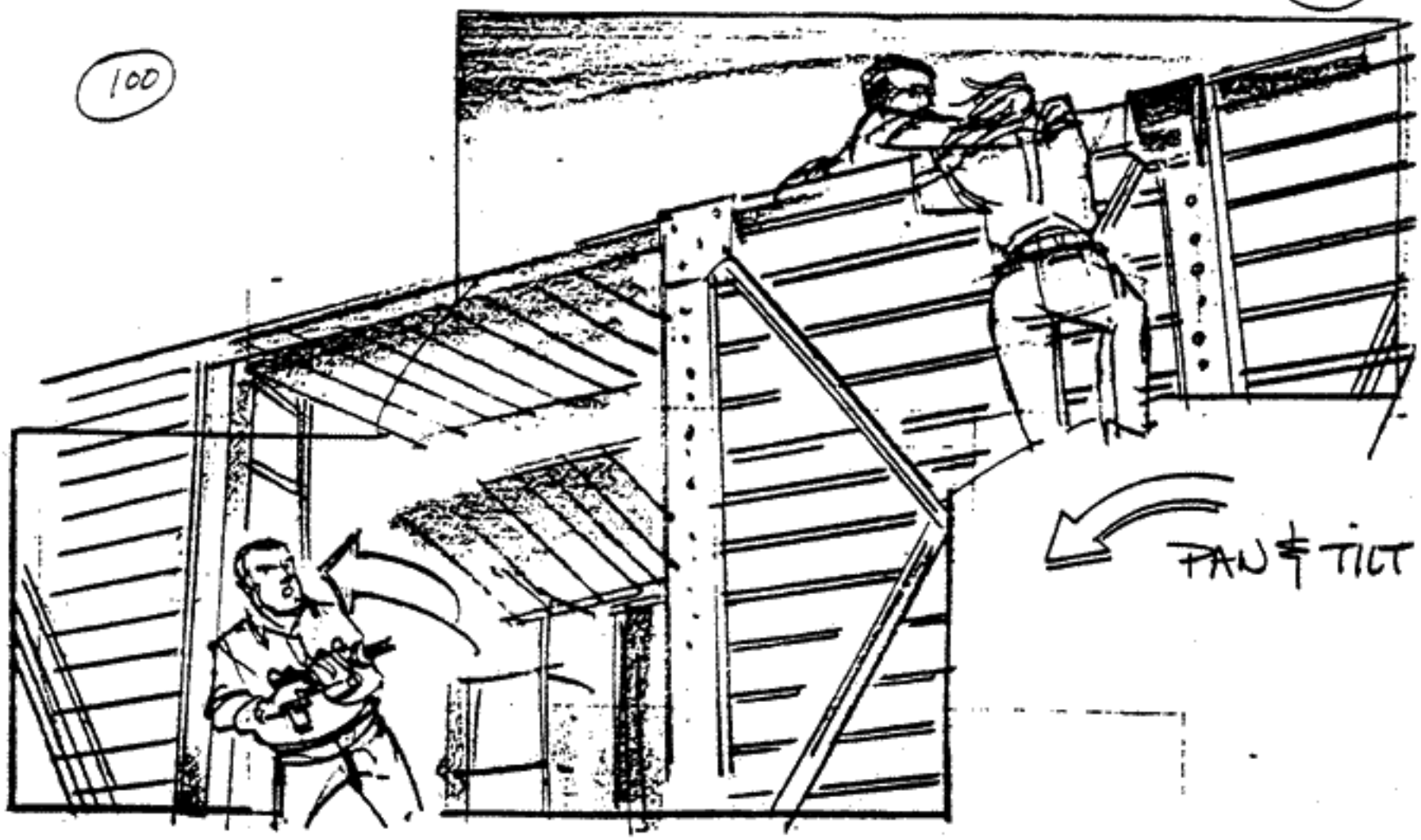
98

MS. Top shot. From the top of the boxcar - Hale enters the frame and grabs Terry. He saves her from falling.

99

MS. Low angle. Terry in the FG. Hale on the top. He grabs ahold of her hand and pulls her up.

100



WS. Low angle. When Hale is pulling Terry up - she is climbing as much as her strength will allow. Camera pans to the left and tilts down to the door of the boxcar. Deakins comes out from inside - leans against the left side of the door. He looks up at Terry and Hale.

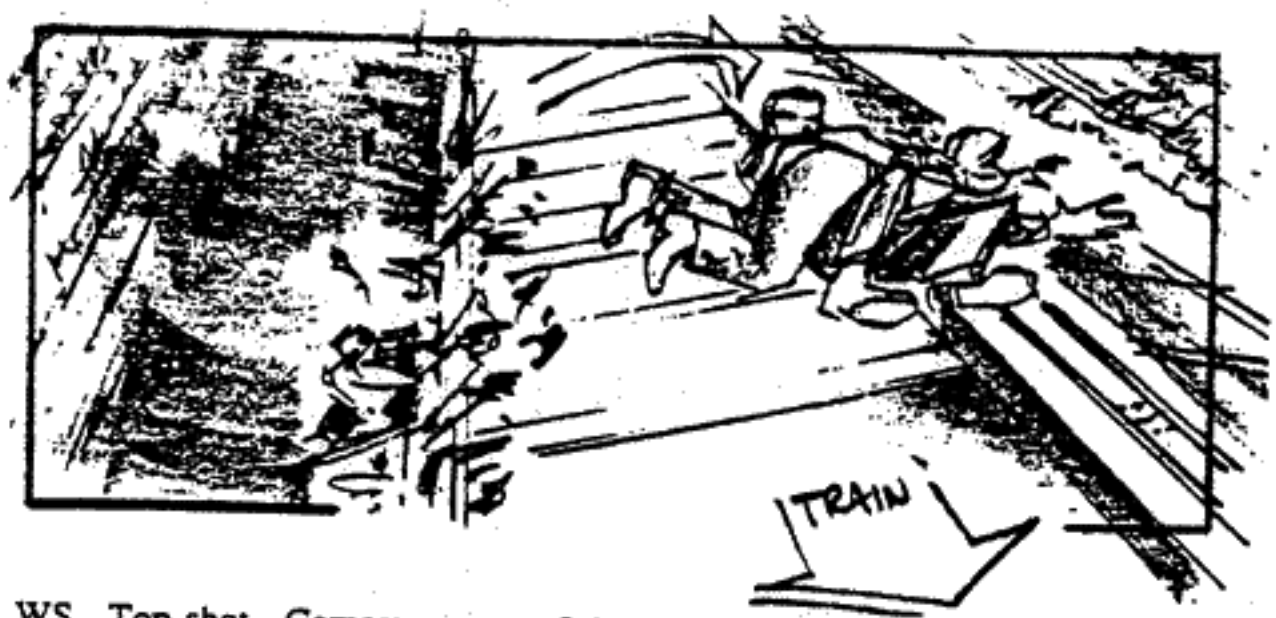
101

CS. Deakins' POV. Hale pulls Terry and has her just about to the top.

102

CS. Deakins fires on Terry.

103

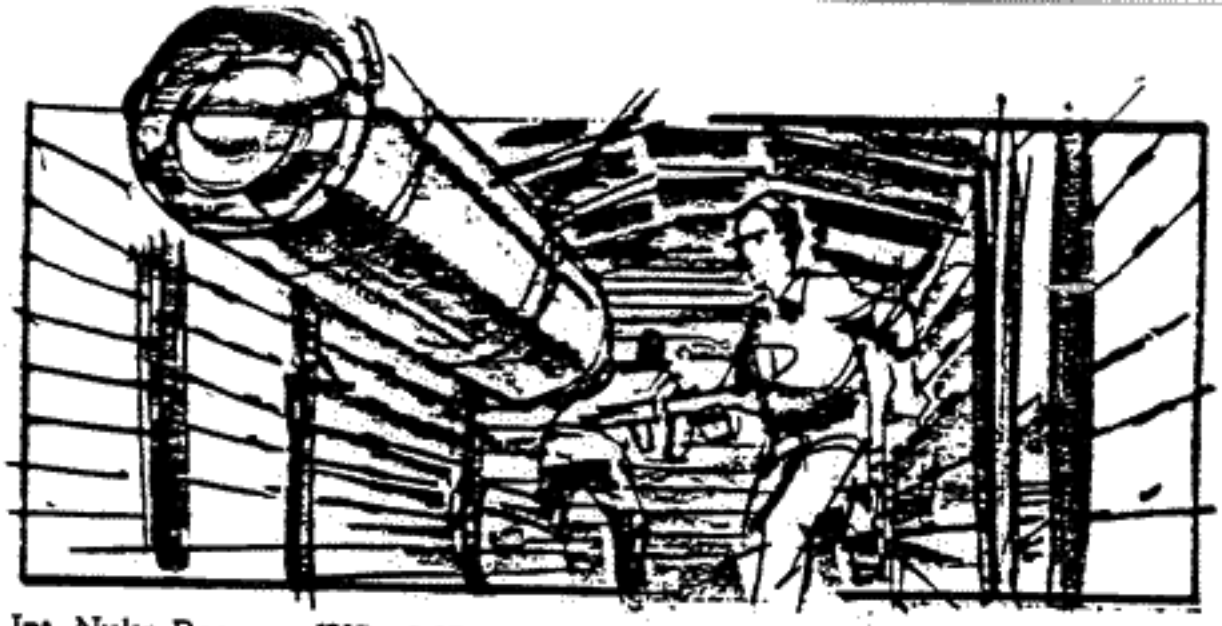


WS. Top shot. Camera on top of the box car. Hale pulls Terry to the roof just as the edge of the train blows to pieces from Deakins' shots.

104

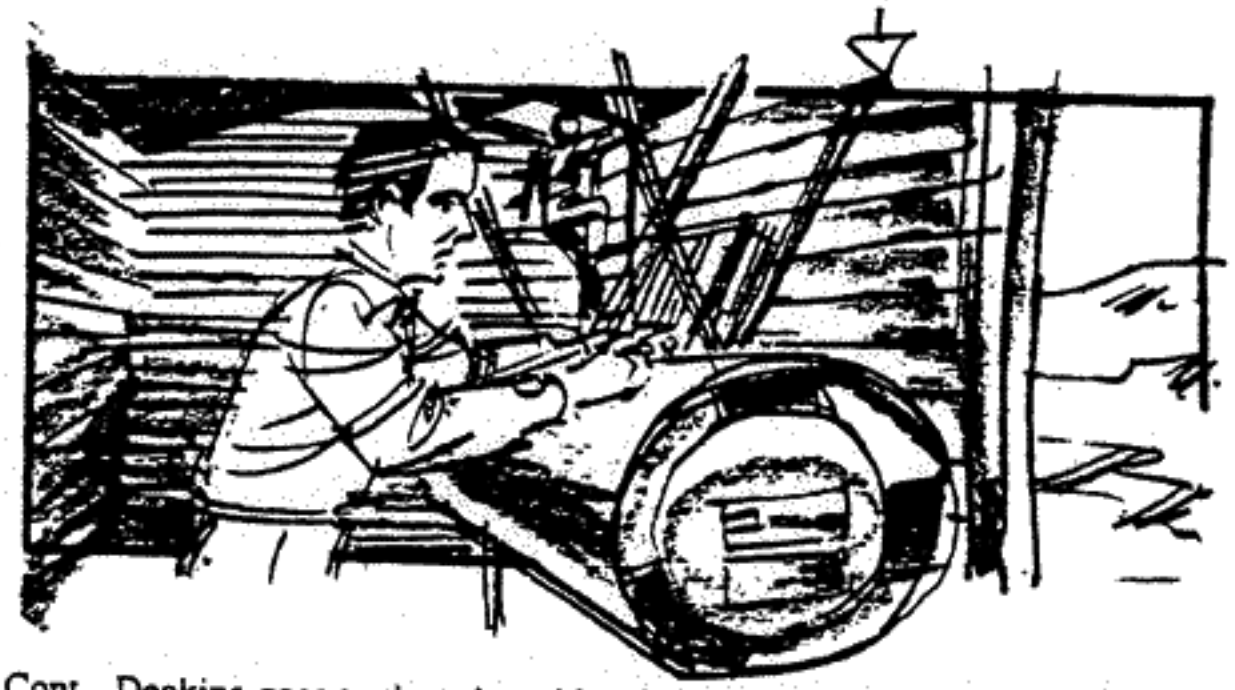
MS. Hale covers Terry. They look at each other. Their eyes say it all. She is so happy that he rescued her and he is so glad she is alive.

105



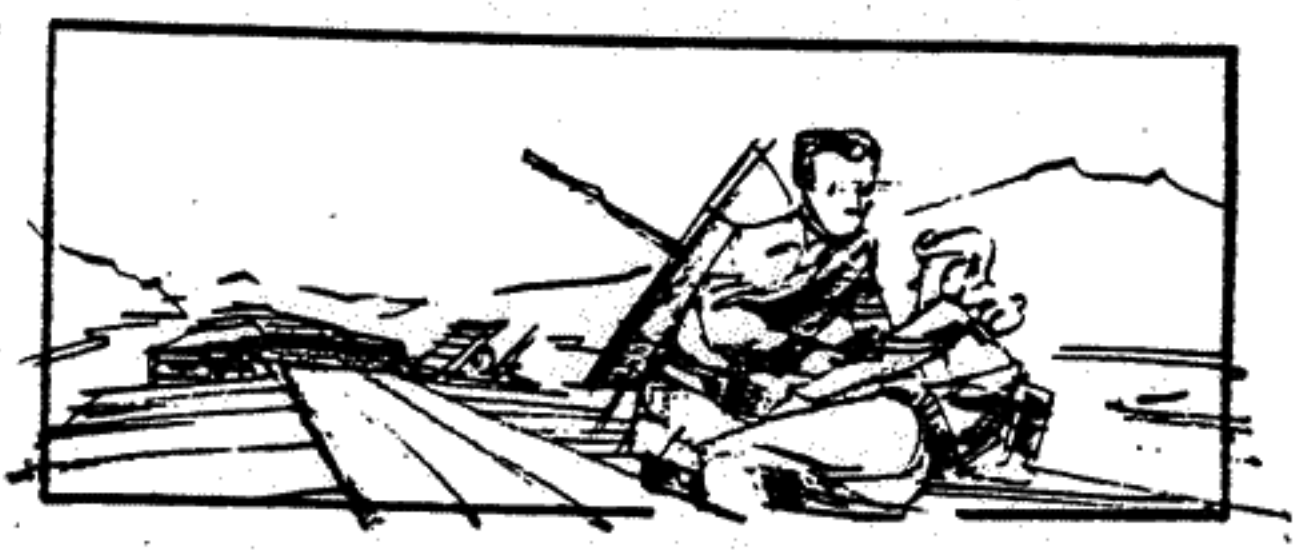
Int. Nuke Boxcar. WS - MS. Low angle. Nuke in FG. Deakins at the door - mad. He walks toward the bomb. One gunman runs to the ladder in the rear of the boxcar. Camera follows Deakins movement - booms up and tracks to the left.

105A



Cont. Deakins goes to the other side of the bomb. Camera booms up to MS of him. In the BG - gunman climbs up the ladder. In the FG - Deakins resetting the timing of the bomb.

106

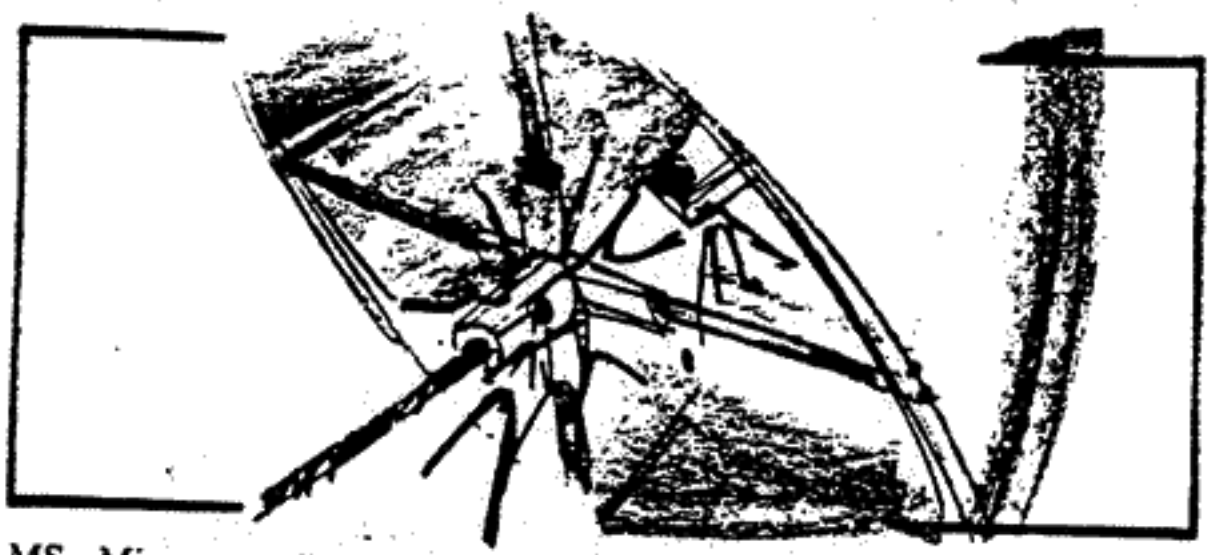


Ext. Roof of the nuke boxcar. Hale and Terry in the FG. He tries to help Terry get up. (In the BG - the microwave dish. A gunman pushes the hatch open and comes out.)

107

Gunman pushes hatch open and fires in Hale's direction.

108

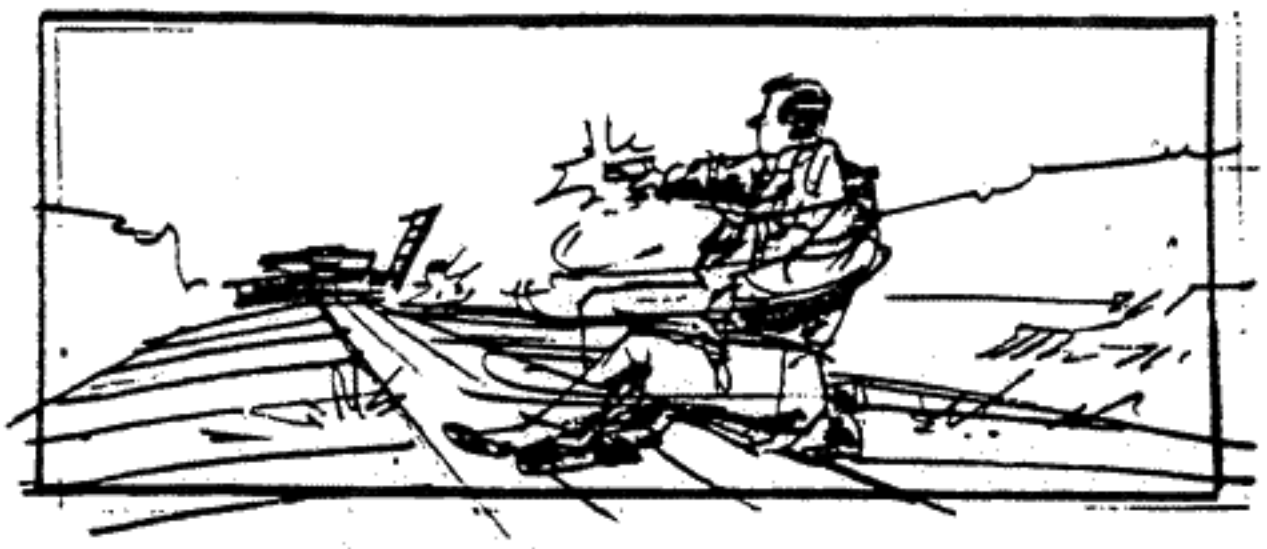


MS. Microwave dish in the FG. Bullets hit and it blows up and flies off the roof. (The dish had been blocking Hale and Terry.) Slow motion.

108A

Cont. When the dish blows up it reveals what is behind it - Hale aiming at the gunman and he begins shooting.

109



WS. Low angle. Hale protecting Terry (in the FG) Hale shooting at gunman.

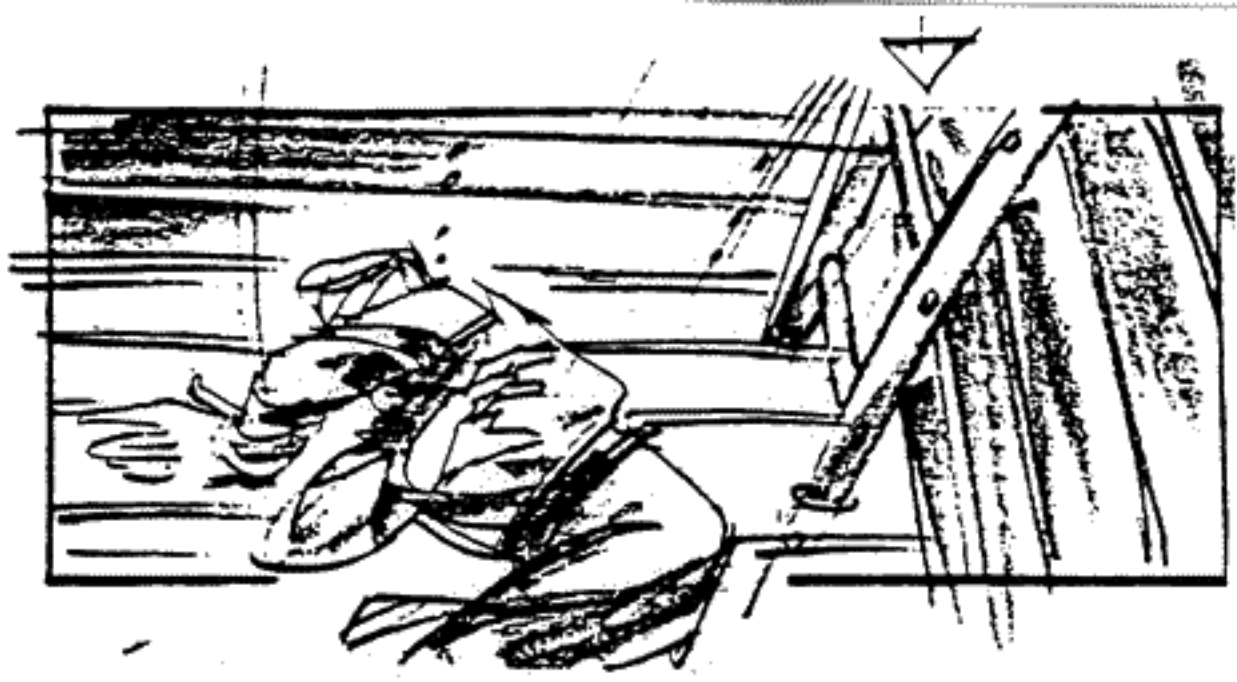
110

Slow motion. MS. Gunman's shoulder is shot. The hatch is also demolished into several pieces.

111

Int. Nuke Boxcar. The wounded gunman drops down off of the ladder. He lands painfully on the ground.

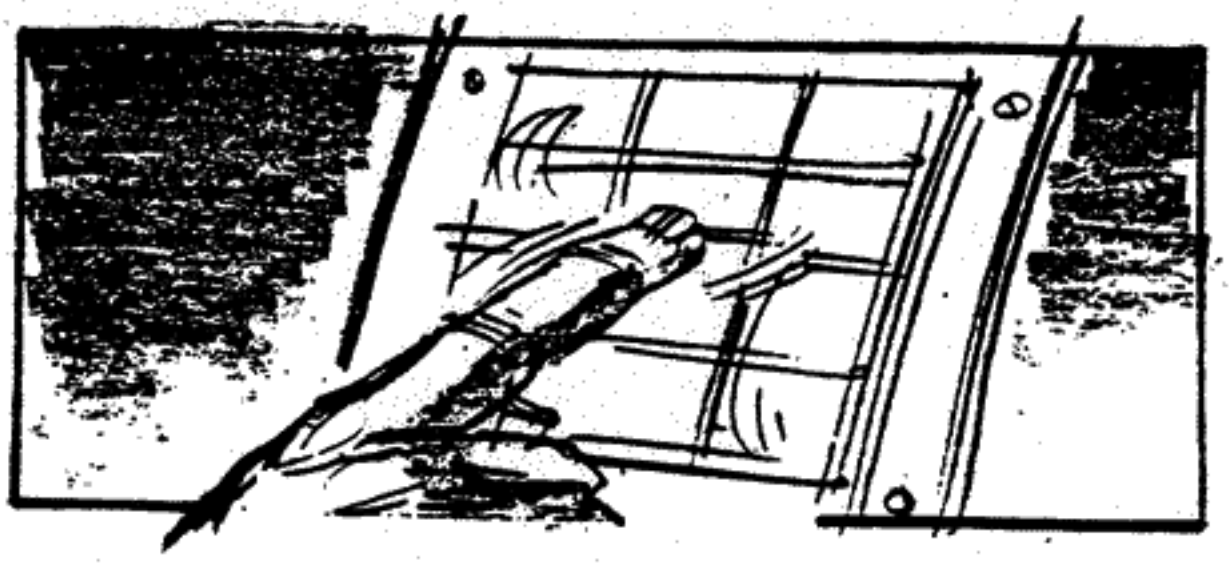
111A



112

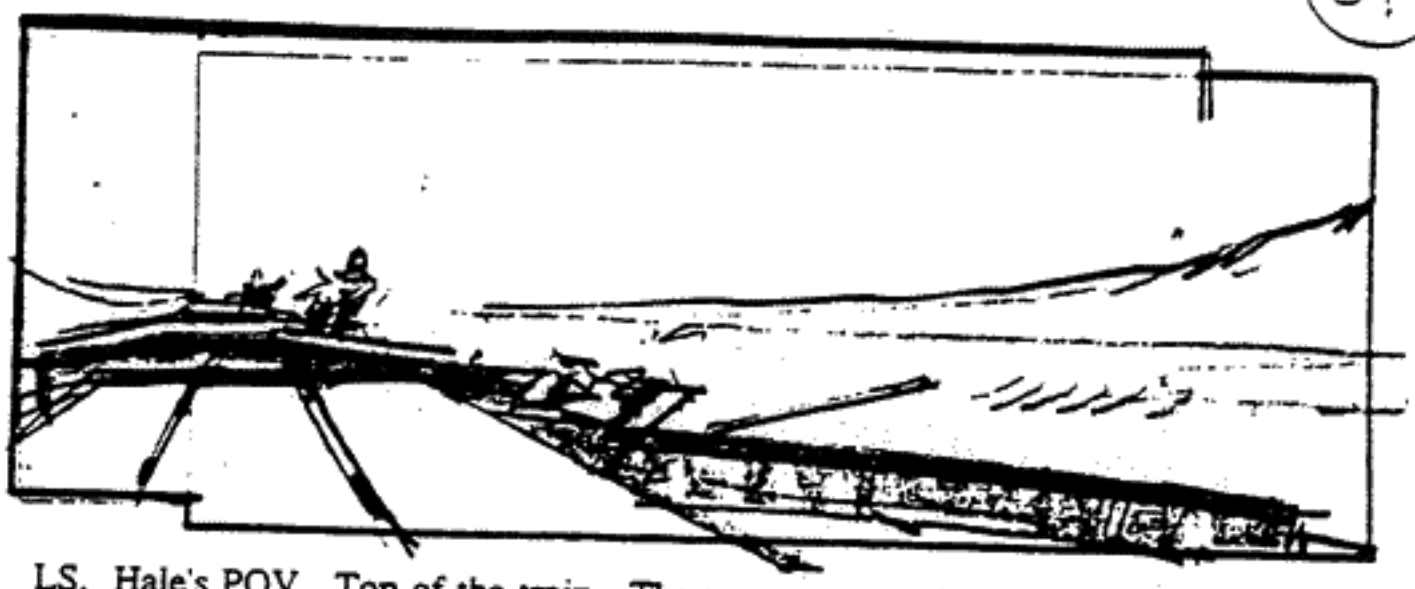
ECU. Deakins is setting the timer on the nuke. He is at peace with his decision to blow up the nuke.

113



ECU. Deakins' finger arming the nuke.

114

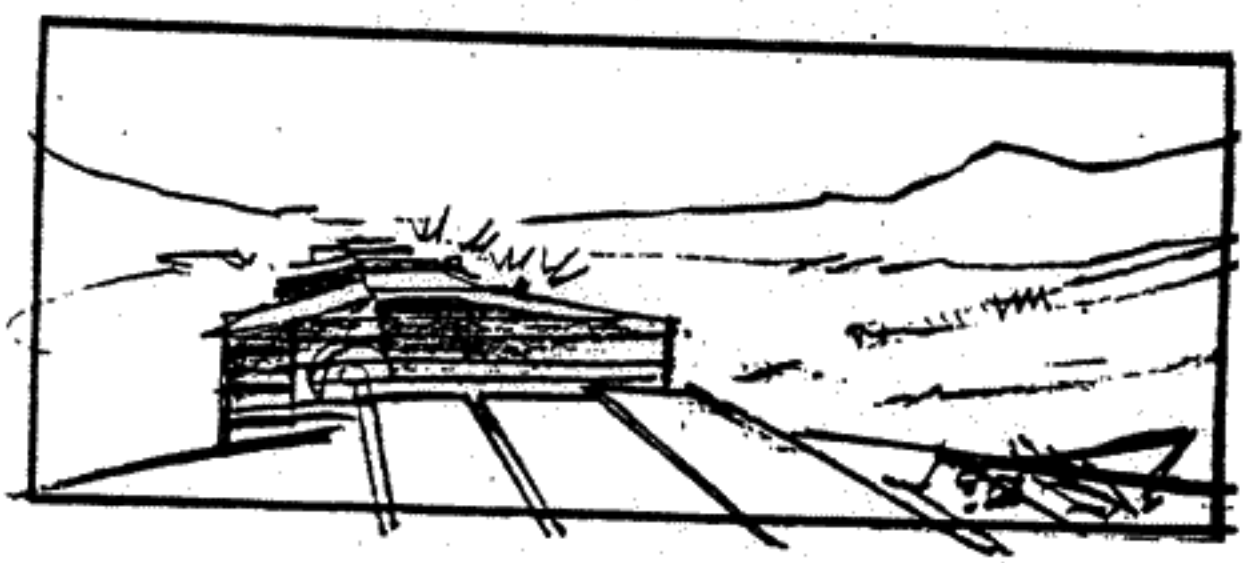


LS. Hale's POV. Top of the train. The two gunmen (showing up one after another) - come out on the engine box car and start to fire towards the camera.

115

MS. Hale protecting Terry and shooting at the gunmen several times.

116

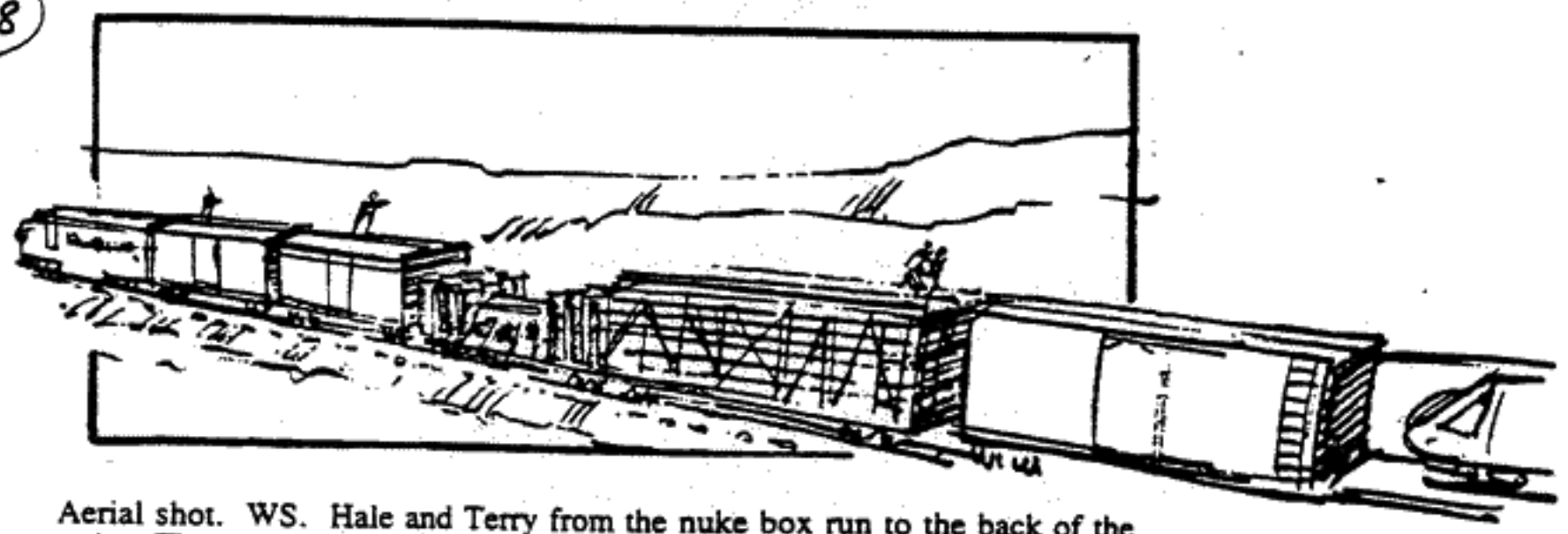


The two gunmen duck on the roof. the bullets hit around them.

117

MS. Hale runs out of bullets so the pair get up and run to the back of the train.

118



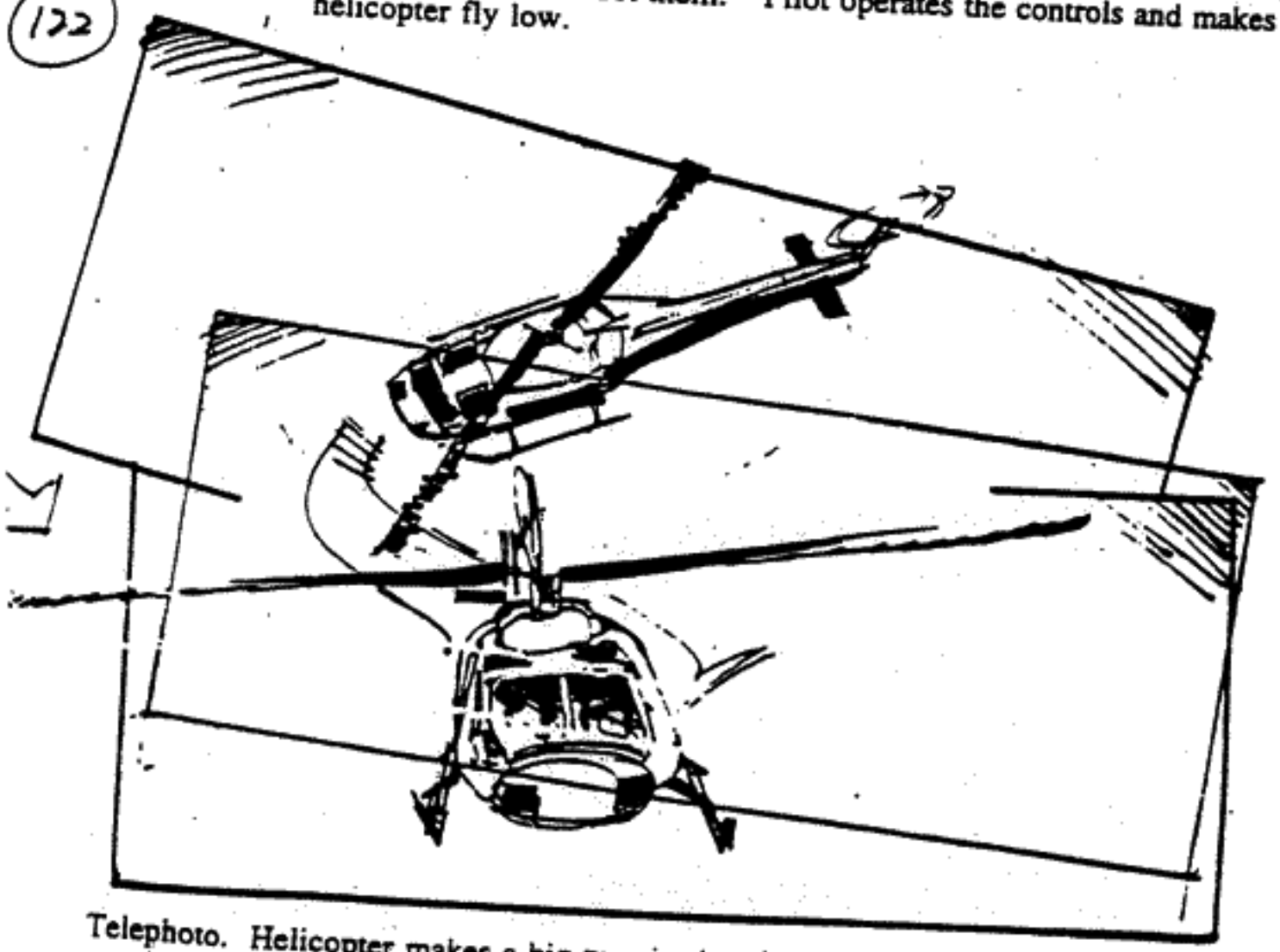
Aerial shot. WS. Hale and Terry from the nuke box run to the back of the train. The two gunmen from the front (engine) run after them.

119

FS. The two gunmen on the run. First one shooting at the camera.

CS. Hale and Terry's feet. Planks of the roof start to blow up around them as the gunman's bullets hit.

Int. Wilkins helicopter. The pilot in the FG. Wilkins sees Hale and Terry in danger. Wilkins: "Get them." Pilot operates the controls and makes the helicopter fly low.



Telephoto. Helicopter makes a big turn in the air and flies towards the camera.